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ACCESSORIES

FEBRUARY 15 1932
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JAPAN



THE AOI FESTIVAL HONORING THE KAMIGAMO JINSHA AND SHIMOGAMO JINSHA SHRINES.

Ceremonials out of the 6th Century offer one key to the real life of Japan today — fast limited trains and the great hotels offer another! 1932 visitors may enjoy it all — the ancient and the modern — at unexpected low cost on a series of scientifically planned inclusive tours prepared by the Japan Tourist Bureau, a non-commercial organization.

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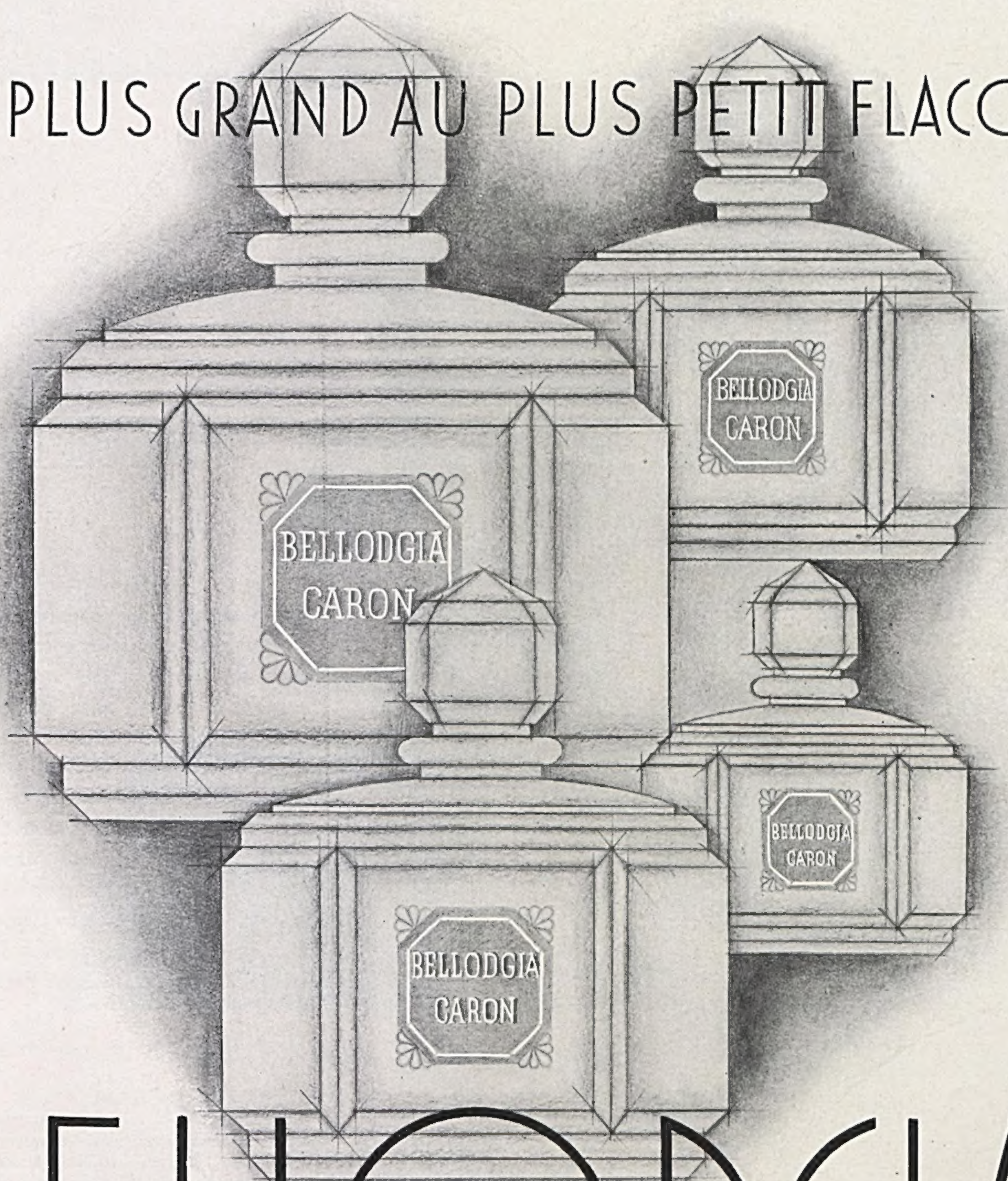
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for 1932 . . .

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CARON

PARIS



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TREBLE

Dress, jacket and scarf conspire in a series of seven bold color schemes to make this smart ensemble positively irresistible. If you don't care for beige, orange and burnt sugar, for instance . . . or for blue, red and eggshell . . . you will certainly cheer for the red, white and blue. Or for black or navy blue accented with red and eggshell, or with green and eggshell. And in every combination it is Stehli's Pure Dye Canton Crepe that gives such exceptional depth and richness to the colors. Ask to see this dress:

IN NEW YORK B. ALTMAN & CO.
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Stehli Silks



"STRIKE UP THE BAND! . . ." You know the rest—Sailors are "coming" this spring. JOLLY ROGER'S a dashing Montelupo Straw in the nautical influence. The brim-line sweep—the perilous angle of the feather—are refreshingly sea-going. JOLLY ROGER accents your spring suit with the perfect color note. All headsizes . . . \$15.00.

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New knife and fork for luncheon or salad

The Sterling plate is also in the Symphony pattern

ASK TO SEE THE NEW *Symphony* BEFORE YOU DECIDE

See your jeweler, or send to us for a private "Bride's Pre-view Showing"

OUR SYMPHONY pattern in TOWLE Sterling is so new that you may never have handled the silver itself. The photo above suggests its quiet simplicity and character. Yet how can you know its comfortable, well-balanced feeling unless you hold it yourself. You can see in the picture the pleasing slender effect of the handle, and when you take a piece in your hand you feel at once its strength and the substantial weight of the silver.

We, as silversmiths, are very, very proud of its flawless finish. Its

THE TOWLE SILVERSMITHS

DEPARTMENT K-2 : I enclose \$1.50 for a "BRIDE'S PRE-VIEW SHOWING."
Please engrave spoon with my initial _____, in the style checked below:

M ☐ Script

M ☐ Old English

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exclusive style and fine workmanship are built up to a standard, not down to a price! Yet SYMPHONY is being introduced at the lowest price of any new TOWLE pattern for sixteen years. And you can be one of the first brides to own a set. If you do not find SYMPHONY at your jeweler's, please let us send you a helpful and lovely "Bride's Pre-view Showing." This includes Emily Post's "Bridal Silver and Wedding Customs" on the newer wedding conventions, a folder of engravings and prices, and a SYMPHONY teaspoon engraved with your own initial.

NEWBURYPORT, MASSACHUSETTS

Name _____

Address _____

My jeweler is _____



Somewhere the Sun is shining!

BERMUDA skies are like turquoise now, and the sea is the color of lapis. Havana, by night, is a fabulous jewel, and at Palm Springs you may watch ten thousand miles of blazing sunset on a painted desert. *Let's go somewhere!* These new Bradley clothes fairly cry out to be packed in a southbound trunk and worn by a sun-browned lady.

• They're terribly nice. We picked them up at all the places where interesting people are doing amusing things. There's a gay little waistcoat we saw on the eighteenth green at Chantilly. The double-breasted blue reefer worked a twelve-hour shift at Biarritz. The two-piece knitted suit we met on the terrace at Monte Carlo. • And this is the net result of our travels. It's a season of brilliant accents to the basic color, white; so you simply must have something red or green or blue to wear with your white knitted skirt or your sweater-frock. And the little extra garment which can be rotated through your entire daytime wardrobe is very important . . . partly for warmth, but more for color, and most of all for a certain feeling of newness that this type of costume gives. • All the Bradley things we've sketched (and others) you will see at almost any fashion-minded shop . . . priced so reasonably that you'll wish you'd planned a longer trip. So, bon voyage! The Bradley Knitting Company, Delavan, Wisconsin. *Slip into a Bradley and out-of-doors.*

Frederica R.G.S

Marie Louise F



Polly Y

Phebe LeB



• "Marie Louise has a suit from a little French dressmaker that is so good I've had Bradley adapt it. The blouse is white with a crocheted collar and band of navy, and the skirt has a deep yoke and just a little fullness. Bradley also made it up in white with red, burnt orange, emerald, and so on. (No. 7361D; about \$16.50.)"

• "Frederica's navy reefer certainly turned out to be a triple threat. She wears it for golf and luncheon in the morning, and with her pyjamas and bathing trunks the rest of the day. But it's so convenient, that I don't wonder. For other colors, I recommend Castilian red, golden corn and lily green. (No. 7267; about \$12.50.)"

• "Polly looks stunning in this emerald waistcoat. The shoulders jut out just enough to give a cap-sleeve effect, and the waist is fitted in quite snugly. It's equally good in Castilian red or admiralty, and should be worn over a simple white sports dress. (No. 7127; about \$6.50.)"

• "This is Phebe's coat of many colors . . . specifically, red, green, yellow, white and brown, but knitted together so beautifully that the effect is simply grand. And Bradley has a skirt with yoke and buttons that would be exactly right for it. (Waistcoat No. 7146; about \$5.00.)"

From a letter of LISA POTTER, BRADLEY SHOPPING ADVISER

B R A D L E Y



"YOUR
FOOTPRINT
IN LEATHER"



The Peggy • Dull
black kid with white piping.

The Garbo • Fine insert piping—a very new note—distinguishes this graceful shoe of Indies brown or dull black kid.

The Charm • Admiralty blue, Indies brown,
beige water-snake, or mat kid.

"Blue" is the password for many of Spring's most charming clothes—and whether you match them with *blue* shoes, or harmonize them with browns and blacks, Matrix is the countersign that assures your fashionable quick-stepping feet the instant ease of "Your Footprint in Leather".

Write for new Fashion Announcement and the name of a store near you where you can find Matrix Shoes. E. P. Reed & Co., Rochester, N. Y. Matrix Style Studio: 47 West 34th Street, New York City.



Matrix
Shoes



Created by Lee Waring for the Orchid Dress Company

BETTINA HALL, PRIMA DONNA OF "THE CAT AND THE FIDDLE"

• The dreamy brunette loveliness of Bettina Hall finds fitting complement in this exquisite evening gown of AFC Peau d'Ange ("Angel Skin") lace. It molds the figure with a suave and youthful grace: it has a dolman bolero which transforms it into a charming gown for afternoon wear. In dead white or in the new spring pastels, it is available at the following stores, or in the name of your local dealer featuring this gown will be sent upon request:

BEST & Co.....Fifth Avenue, New York
BEST & Co.....Mamaroneck
BEST & Co.....Garden City
BEST & Co.....East Orange
BEST & Co.....Palm Beach
BEST & Co.....Miami
BULLOCKS.....Los Angeles
J. L. BRANDEIS.....Omaha

L. L. BERGER, INC.....Buffalo
BROADWAY HOLLYWOOD.....Hollywood
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FOLEY BROS.....Houston
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Peau d'Ange... "Angel Skin"

AN airy cobweb of fragile threads . . . splashed with motifs of a firm, sheenless, satiny texture . . . that is Peau d'Ange, AFC's triumphant new "angel skin" lace. Clinging . . . ethereal . . . yet with the depth and subtlety of a lusterless velvet and the dramatic effectiveness of a boldly patterned silk . . . Peau d'Ange has thrilled the fashion world with its brilliant originality . . . has inspired eminent designers of two continents to create gowns of bewitching beauty . . . and almost overnight has become one of the first-ranking fashions of 1932.

THE AMERICAN FABRICS COMPANY, BRIDGEPORT, CONNECTICUT
MAIN SHOWROOMS—1 WEST 37th ST., NEW YORK



Your Spring Wardrobe is Here

These advance Spring styles will form the backbone for a grand Spring wardrobe. What's more, we've concentrated on depression-proof prices—and are proud to say that the fabrics include the finest sheer woolens and loveliest silks of Spring.

At these sensible prices in the best shops everywhere!

DAVID CRYSTAL
530 SEVENTH AVENUE
NEW YORK

| | | |
|-----------------------|--|---------|
| FROM LEFT TO RIGHT | A one piece dress and jacket in sheer wool with blouse of striped silk . . . | \$25.00 |
| | Dress and jacket in sheer wool with printed silk top in contrast . . . | \$25.00 |
| | Two piece hand crocheted dress . . . | \$35.00 |
| | Two piece suit. The dress with Schiaparelli crepe yoke in contrasting color . | \$19.50 |
| | Two piece suit in sheer wool with ivory white blouse in Schiaparelli crepe . . | \$19.50 |
| | One piece dress with hand crocheted top and cuffs. Skirt of sheer wool . . | \$19.50 |
| | Tweed suit with vestee of pastel suede cloth . . . | \$35.00 |
| | | |

Turn your back to the old and usual in hosiery!



WHY be satisfied with less, when in Trezur Filace you have everything you ever wanted in good stockings?

Beauty is assured by the rich, smart, new lace designs of the Filace top; by the narrower French heel, and the better full fashioning, from top to toe, which makes each Trezur Filace stocking fit as if made individually to your order. Longer wear is a certainty, for Trezur Filace Hosiery is made from dull-twist pure Japan silk, giving greater strength, with freedom from tears and runs. Extra wear is assured by our method of covering the entire toe with a protective all-around cap of pure silk and reinforcing the heel and the narrow cradle sole.

Trezur Filace, with its intriguing smartness, adds a touch of richness to the new spring attire. For example, the style in black mesh shown below, with the open fabric, gives an extremely sheer and delicate appearance, enhancing the allure and chic of dark colors.

You look your best in Trezur Filace Hosiery, ready at the better stores in all the new spring colors at popular prices to \$1.95. You'll be delighted with the values. See them — buy them — today!

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1932
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* Filace designs, in the top, not only beautiful but proof against runs.

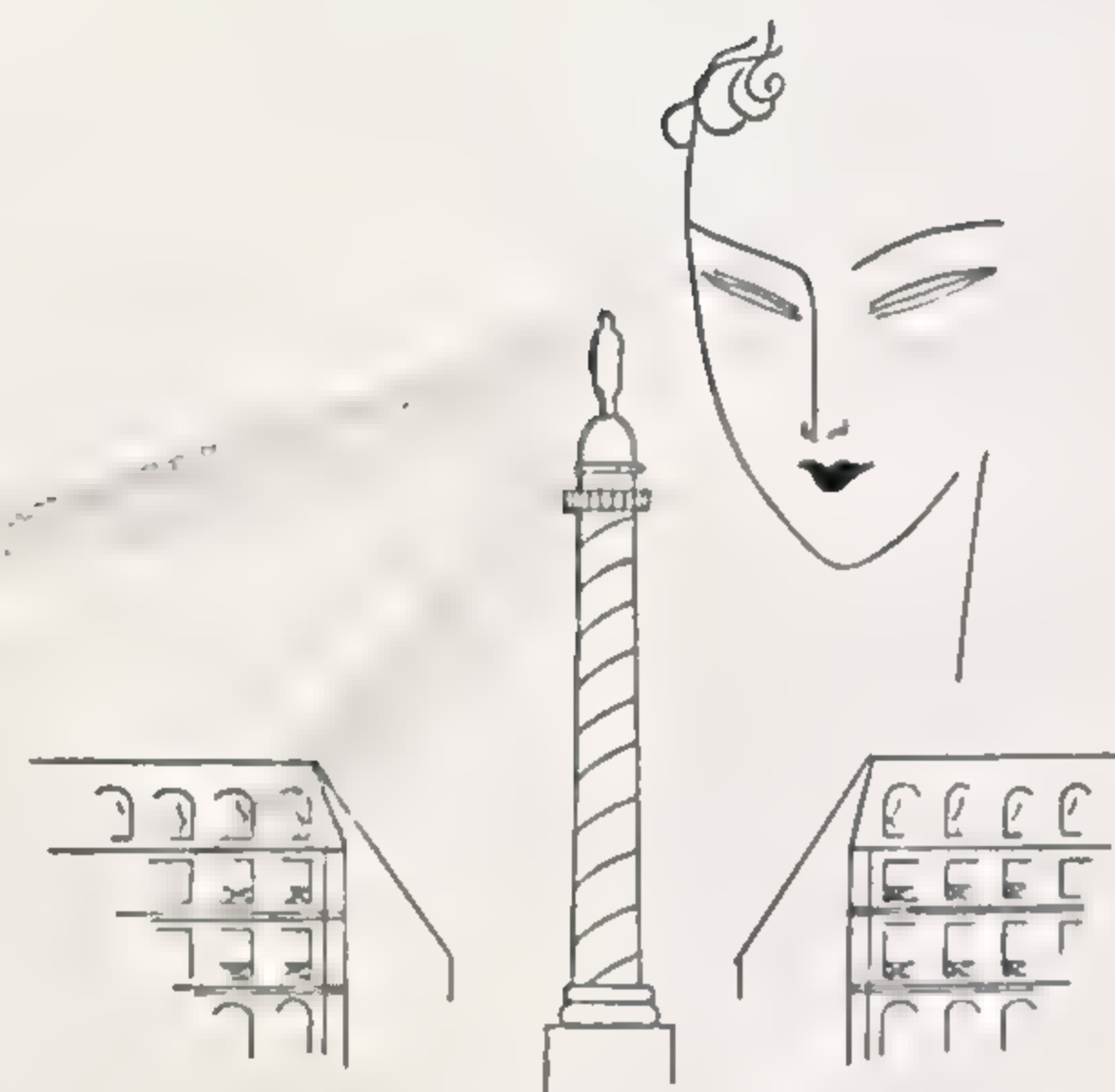
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Déjà

If you have that precious vision that singles out the truly individual...if you are wise enough to keep your standards of distinction up, when many who are foolish are letting theirs slip down...then look with Déjà at these advanced Spring fashions.



THROUGH THE EYES OF PARIS



Left to right—

From Bruyere canton crepe dress printed top and separate jacket.

From Augustabernard dress of printed ribbed silk with sleeveless jacket... Beret Turban from Mado of Picot Racello braid.

After Lyolene dress of ribbed silk with separate jacket. The trimming is of candy stripe silk... Hat from Descat, an entirely different silhouette.

Coat from Paquin of Worsted Crepe... 29.50... Hat from Reboux of faille Souffle.

Coat after Vionnet of Worsted Crepe with Genuine Ermine collar... 59.50... Vendome Tam from Agnes of Milanette.

From Mainbocher canton crepe dress with printed bodice and separate jacket.


Inspired by Lanvin Sunday night dress of chiffon with canton crepe jacket... Turban of Lido straw from Talbot... veil trim.

After Vionnet evening dress of crepe trellis with coat in contrasting colors.

Déjà models can always be seen at BEST & CO., in New York, and at exclusive stores throughout the United States and Canada.
Déjà Dresses 39.50.
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Déjà Dresses are sewn with Corticelli silk thread 

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THAT'S a fact, too! True enough, you could buy Wamsutta sheets fourteen years ago for as little as they cost now. But the Wamsutta Percale of today is an even finer, smoother, and more durable fabric than we were able to offer you in 1918.

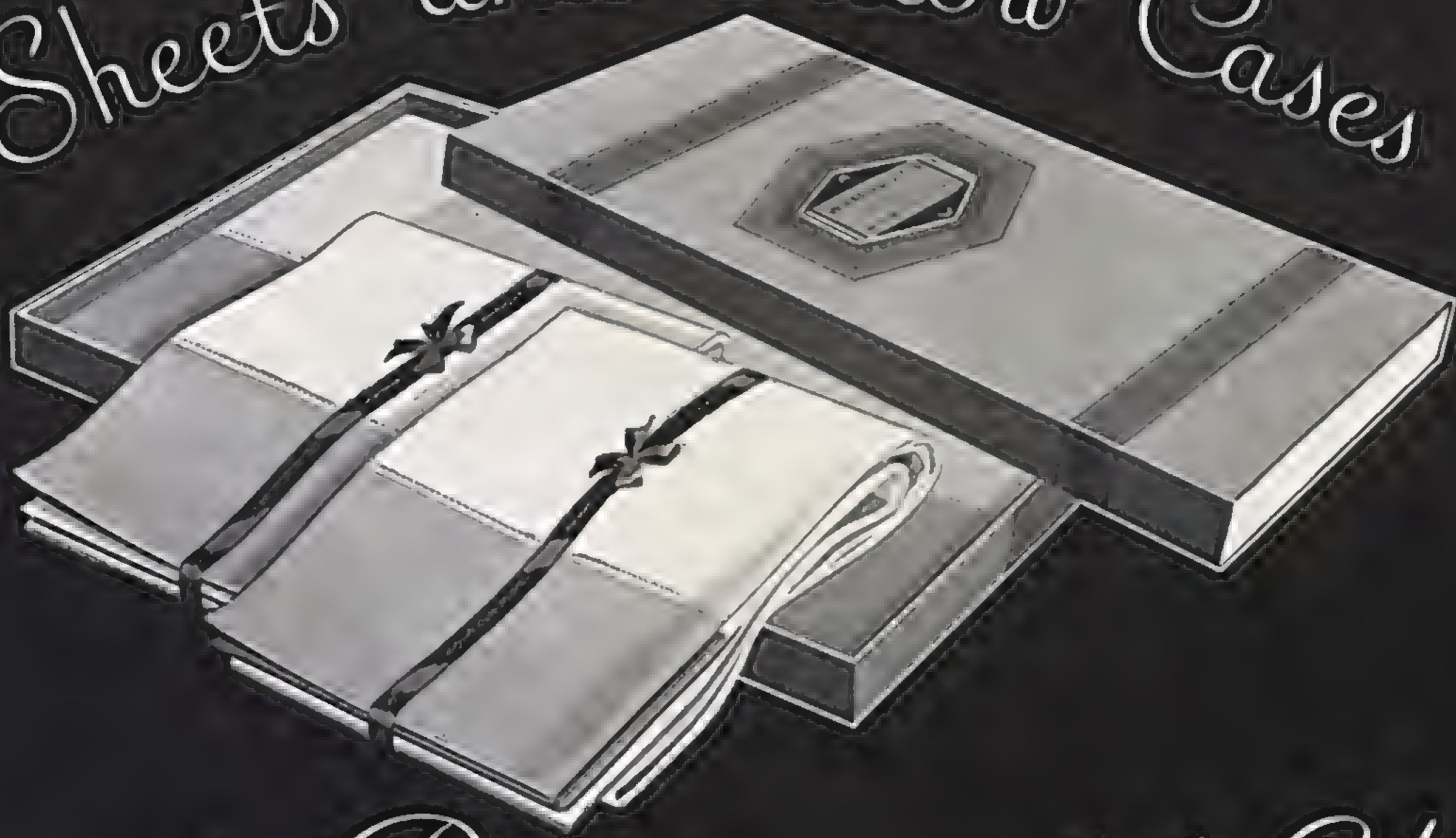
The new Wamsutta Percale is made from finer yarns . . . and these yarns are now combed *twice* to remove all the short fibres that crop up in coarser sheets.

And now, of course, you have a much wider selection of Wamsutta styles in both wide and narrow pastel-tinted hems, as well as solid colors, to match the loveliest of blankets . . . the famous North Star line which you will find in the same stores.

Make it a point to check up on the reduced prices of Wamsutta Percale sheets and pillow cases for 1932 . . . their thriftiness will surprise you.

WAMSUTTA PERCALE

Sheets and Pillow Cases



Lowest Prices in 14 Years



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SHEETS & PILLOW CASES

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YOUR PERSONALITY... what an intangible, lovely thing

when nothing disturbs it. But what a serious matter when it is threatened!

You can save it by refusing to countenance commonplace hats that tempt

you. Let the character and distinction of hats by Gage guard your personality



"WINGS", inspired by Reboux . . . takes the new upward swoop with clean-cut grace and utter simplicity. Presented by Gage in exquisite imported black straw and faille.

Gage

"Miss Martha Washington"

—IN SKINNER'S CREPE SATIN



Marian Stehlik

THE Martha Washington theme—fashion headliner for the Bicentennial year!

Skinner's Crepe Satin—supreme among fabrics.

They are here united in a widely-heralded gown—a modern adaptation of the inaugural dress of the wife of our first President.

Marian Stehlik, of New York, fashion creator for the Silk Show of National Silk Industry Week, designed it as a forerunner of 1932 styles.

Grace McCoy, chosen for the role of "Miss Martha Washington", is here pictured wearing it. From scores of candidates, she was selected by a committee of judges including McClelland Barclay, artist, Prince Georges Matchabelli, perfumery expert, and Moses Dykaar, sculptor, to feature the dress at the Silk exposition.

"When asked to create this Martha Washington gown, I visualized a combination of the modern molded silhouette with the flattering bodice of the eighteenth century," said Marian Stehlik. "A material of soft, clinging quality which would lend itself perfectly to long flowing lines was needed. My choice was an egg shell shade of Skinner's Crepe Satin."

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New York Chicago Boston Philadelphia Los Angeles
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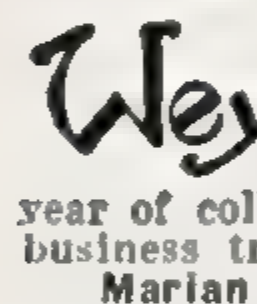
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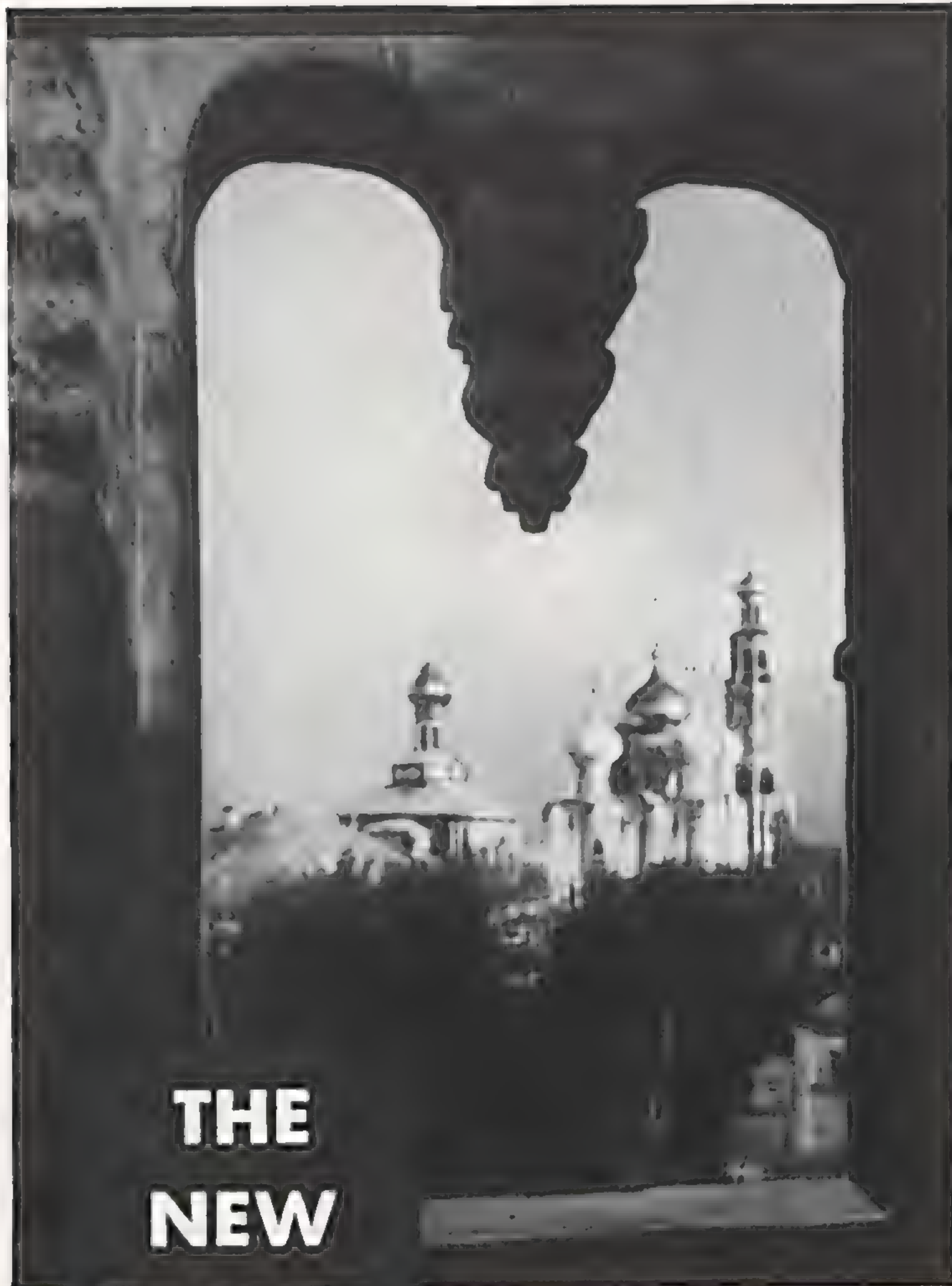
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BIRTHS

NEW YORK

Barrett—On January 1, to Mr. and Mrs. C. Redington Barrett (Nancy Van Voorhees), a daughter.

Davis—On December 23, to Mr. and Mrs. R. Neville Davis (Priscilla Chisolm), a son, Basil H. Davis.

Satterlee—On January 7, to Mr. and Mrs. Stanton Whitney Satterlee (Helen B. Wilmerding), a daughter.

Warren—On January 1, to Mr. and Mrs. George Henry Warren, junior (Katherine Urquhart), a son, David Urquhart Warren.

DEATHS

NEW YORK

Cauldwell—On January 8, John Britton Cauldwell, son of the late Mr. and Mrs. Thomas G. Cauldwell.

Don—On December 14, Stuart Morrison Don, husband of Eleanor Bradley Don.

Iselin—On January 1, Charles Oliver Iselin, husband of Hope Goddard Iselin.

Mott—On January 7, at Nelson Harbor, Bahamas, British West Indies, Jordan L. Mott.

Whistler—In January, Florence Fuller Whistler, wife of the late Joseph Swift Whistler.

BOSTON

Cabot—On January 6, Judge Frederick P. Cabot.

LONDON

Hamilton—On January 7, Lady Alberta Frances Anne Hamilton, Marchioness of Blandford, mother of the Duke of Marlborough.

PITTSBURGH

Verner—On January 6, Alexander W. Verner, husband of Mary Booth Verner.

SAN FRANCISCO

Whitman—On December 30, Mary Crocker Whitman, daughter of Mrs. Robert Burns Henderson.

ENGAGEMENTS

NEW YORK

Bailey-Spencer—Miss Louise Phillips Bailey, daughter of Mr. and Mrs. Franklin Pierce Bailey, to Mr. J. Beaumont Spencer, son of Mr. Alex H. Spencer.

Bicknell-Doggett—Miss Eleanor Franklin Bicknell, daughter of Mrs. Eugene Pinard Bicknell, of Englewood, New Jersey, to Mr. William Kirk Doggett, son of the late William E. Doggett and Mrs. Doggett, of Larchmont Manor, New York.

Collens-Bartholomew—Miss Katherine Collens, daughter of Mr. and Mrs. Arthur M. Collens, to Mr. Jeremiah H. Bartholomew, junior, son of Mr. and Mrs. Jeremiah H. Bartholomew.

Jennings-Hadden—Miss Joanna Russell Jennings, daughter of Mr. and Mrs. Percy Hall Jennings, to Dr. David Rodney Hadden, son of Dr. David Hadden and Mrs. Hadden, of Oakland, California.

Lawrence-Fitch—Miss Dorothy Quincy Lawrence, daughter of Mr. and Mrs. Effingham Lawrence, of "The Homestead," Bayside, Long Island, to Mr. George Hopper Fitch, son of Mr. and Mrs. Winchester Fitch.

Leeming-Minor—Miss Elizabeth Lonsdale Leeming, daughter of the late Colonel Woodruff Leeming and Mrs. Leeming, to Mr. Charles H. Minor, son of Colonel John C. Minor and Mrs. Minor.

Macy-Brown—Miss Louise Gill Macy, daughter of the late Mr. and Mrs. Lloyd R. Macy, to Mr. Clyde Brown, junior, son of Mr. and Mrs. Clyde Brown.

Safford-Colton—Miss Cornelia M. Safford, daughter of Mrs. Ray J. Safford, to Mr. Wendell Phillips Colton, son of Mrs. Wendell P. Colton.

Scott-Ratsey—Miss Janet Scott, daughter of Mrs. Walter Scott, of New York, to Mr. Colin Ratsey, of the Isle of Wight, England.

Shattuck-Binsse—Miss Katherine Shattuck, daughter of Mr. and Mrs. Lucien Rowland Shattuck, to Mr. Henry Lorin Binsse, son of Mr. and Mrs. Henry Bancel Binsse.

Thomen-Sherman—Miss I. Gwendolyn Thomen, daughter of Mr. and Mrs. Otto J. Thomen, of Saint George, Staten Island, New York, to Mr. Roger Fowler Sherman, son of Mr. and Mrs. Lucius Booth Sherman, of Winnetka, Illinois.

Wardwell-Pell—Miss Clarissa Wardwell, daughter of Mr. and Mrs. Allen Wardwell, to Mr. F. Livingston Pell, junior, son of Mr. and Mrs. F. Livingston Pell.

BALTIMORE

Hadley-Powell—Mrs. Freemont Hadley, daughter of the late Dr. and Mrs. George Robert Carter, to Mr. Paul Rulison Powell,

ENGAGEMENTS (Continued)

son of the Reverend Dr. Arthur Chilton Powell and Mrs. Powell.

BOSTON

Iselin-LaFarge—Miss Marie Iselin, daughter of Mrs. Lewis Iselin, to Mr. Thomas Sargeant LaFarge, son of Mr. and Mrs. Bancel LaFarge.

Monks-Hammond—Miss Olga Monks, daughter of Dr. George Howard Monks and Mrs. Monks, to Mr. Mason Hammond, son of Mr. and Mrs. Samuel Hammond.

Prince-Elliott—Miss Justine Prince, daughter of Mrs. Charles Bernard Prince, to Mr. Howard Elliott, junior, son of the late Mr. and Mrs. Howard Elliott.

CHICAGO

Ryerson-Hadley—Miss Helen June Ryerson, daughter of Mr. and Mrs. T. L. Ryerson, to Mr. Edwin Marshall Hadley, junior, son of Mr. and Mrs. Edwin M. Hadley.

Walsh-Couch—Miss Ann Elizabeth Walsh, daughter of Mr. and Mrs. John W. Walsh, to Mr. Johnson Couch, son of Mr. and Mrs. Ira J. Couch.

CLEVELAND

Clarke-Mann—Miss Kathleen Pearson Clarke, daughter of Mr. and Mrs. Norris Jay Clarke, to Mr. Kenneth Dudley Mann, of Birmingham, Alabama.

DETROIT

Noble-Barbour—Miss Dorothy Madeleine Noble, daughter of Mr. and Mrs. Warren Noble, to Mr. George Harrison Barbour, third, son of the late Mr. and Mrs. George H. Barbour, junior.

PHILADELPHIA

Baugh-Bullock—Miss Mary Archer Baugh, daughter of Mrs. Arthur Primrose Baugh, to Mr. Augustus George Bullock, son of Mrs. Augustus George Bullock.

Boericke-Kellogg—Miss Mildred Elise Boericke, daughter of Mr. and Mrs. Gideon Boericke, to Mr. Winston Trowbridge Kellogg, son of Mr. and Mrs. Warren Benson Kellogg.

Butler-Wehle—Miss Ethel Peters Butler, daughter of Major-General Smedley Darlington Butler and Mrs. Butler, to Lieutenant John Wehle, son of Mr. and Mrs. John W. Wehle.

Lewis-Walton—Miss Carolyn M. Lewis, daughter of Mr. and Mrs. Edwin Owen Lewis, to Mr. W. Wyclif Walton, son of Mrs. John Gardner Walton, of Haverford, Pennsylvania.

Ogden-Nield—Miss Elizabeth Swift Ogden, daughter of Mrs. Everett Malcolm Hawley, to Mr. Walter Kelsey Nield, son of Mr. and Mrs. Arthur Ernest Nield.

Raiguel-Downer—Miss Katherine Raiguel, daughter of Dr. George Earle Raiguel, to Mr. John Penderly Downer, son of Mr. Thomas Downer.

Rich-Means—Miss Louise Chandler Rich, daughter of Mr. and Mrs. Thaddeus Rich, to Mr. Blanchard W. Means, son of the Reverend Oliver W. Means and Mrs. Means.

Stewart-de Spoelberch—Miss Katherine Kelso Stewart, daughter of Mr. W. Plunket Stewart, of Unionville, Pennsylvania, to the Viscount Eric de Spoelberch, of Philadelphia, son of the Count and Countess Guillaume de Spoelberch, of Belgium.

Stuyvesant-Altemus—Mrs. Pilot Stuyvesant, daughter of Mr. Peter Stuyvesant, to Mr. James Dobson Altemus, son of Mrs. Nedon A. Eastman.

Wehrum-Whitney—Miss Elizabeth de Quillfeldt Wehrum, daughter of Mr. and Mrs. Frederick William Wehrum, of Sewickley, Pennsylvania, to Mr. Daniel Henshaw Whitney, son of Mr. and Mrs. Daniel Whitney, of Chestnut Hill, Pennsylvania.

SAINT LOUIS

Messick-Pettus—Miss Jane Tyler Messick, daughter of Mr. and Mrs. Charlton Messick, of Saint Louis, Missouri, to Mr. Thomas Wright Pettus, son of Mrs. Charles Parsons Pettus.

WASHINGTON

Snyder-Daub—Miss Sophy Tayloe Snyder, daughter of Dr. Arthur A. Snyder and Mrs. Snyder, to Mr. George Daub, son of Judge Albert Daub and Mrs. Daub, of Baltimore, Maryland.

WEDDINGS

NEW YORK

Ballantine-Dennis—On January 5, Mr. Robert William Ballantine, son of Mr. and Mrs. Percy Ballantine, and Miss Margaret Dennis, daughter of Mr. and Mrs. Harold Dennis.

Bell-Taylor—On January 6, Mr. James Christy Bell, son of Mrs. J. Christy Bell, of New York and Yonkers, and Mrs. Louise Tiffany Taylor, daughter of Mr. and Mrs. Charles A. Frank.

Boyd-Utmore—On January 2, Mr. Crosby Noyes Boyd, son of Mrs. Theodore L. Pomeroy, of Greenwich, Connecticut, and Miss Elizabeth Margaret Utmore,

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daughter of Mrs. George Henry Utz, of Greenwich.

Breed-Remick—On January 8, Mr. Richard E. Breed and Miss Mary Moore Remick, daughter of Mrs. William H. Remick and the late William H. Remick.

Brooks-Patterson—On December 23, Mr. Joseph W. Brooks, son of the late Mr. and Mrs. Belvedere Brooks, and Miss Alicia Patterson, daughter of Mr. and Mrs. Joseph Medill Patterson.

Grinnell-Hoopers—On December 24, Doctor Robert Stone Grinnell, son of Mr. and Mrs. E. Morgan Grinnell, and Miss Isabel Laing Hoopes, daughter of Mr. and Mrs. Charles Russell Hoopes.

Haskell-Benjamin—On January 9, Lieutenant Joseph Farrell Haskell, son of Major-General William M. Haskell and Mrs. Haskell, and Miss Julia Kean Benjamin, daughter of Mrs. William Massena Benjamin.

Herndon-Meagher—On December 12, Mr. Robert McK. Herndon, son of Mrs. Dixon Boardman, and Miss Jeanne Meagher, daughter of Mrs. James H. Snowden.

Homans-Bennett—On February 6, Mr. Eugene Vanderpool Homans, son of Mr. and Mrs. Sheppard Homans, and Miss Marian Bennett, daughter of Mr. and Mrs. Clarence F. Bennett, of New Britain, Connecticut.

Iselin-Newcomb—On January 9, at West Newton, Massachusetts, Mr. Warburton Gouverneur Iselin, son of Mr. and Mrs. John H. Iselin, and Miss Ida Elizabeth Newcomb, daughter of Mr. and Mrs. E. Clifford Newcomb.

Leshner-Macdonald—On January 7, Mr. Robert Fuller Leshner, son of Mrs. Arthur Lawrence Leshner, of Rye, New York, and Miss Elizabeth Gordon Macdonald, daughter of Mr. and Mrs. Henry Gordon Macdonald.

Melick-Lodge—On January 10, Mr. James B. Melick, son of Mr. Elmer E. Melick, and Mrs. Helen Hoffer Lodge, daughter of Mr. Jay E. Hoffer.

Merrill-Thacher—On December 28, Mr. Frederick Thayer Merrill, son of Mrs. Edith Merrill, and Miss Isabel Davies Thacher, daughter of Mr. and Mrs. Archibald Gourlay Thacher.

Register-Pratt—On February 6, in Saint John's of Lattingtown, at Locust Valley, Long Island, Mr. Samuel Croft Register, second, of Brookville, Long Island, son of Mr. and Mrs. Albert Layton Register, of Philadelphia, Pennsylvania, and Miss Dorothy Deming Pratt, daughter of Mr. and Mrs. George Dupont Pratt, of New York and Glen Cove, Long Island.

Rogers-Curtis—On January 8, Mr. William Beverly Rogers, son of the late Mr. and Mrs. William Evans Rogers, and Mrs. Dorothy Thompson Curtis, daughter of the Reverend Dr. Walter Thompson and Mrs. Thompson.

Simpkins-Lapsley—On January 4, Mr. Willard Sears Simpkins, son of Mrs. Nathaniel Stone Simpkins, and Miss Jane Greenville Lapsley, daughter of Mrs. John Willard Lapsley.

Smith-Woolsey—On January 11, Mr. Channing Stevens Smith, of Warrenton, Virginia, and Miss Eliza Buckingham Woolsey, daughter of Mr. and Mrs. Heathcote Muirson Woolsey, of Rye, New York.

Tibbitt-Burgard—On January 1, Mr.

WEDDINGS (Continued)

Lawrence Tibbitt and Mrs. Jennie Marston Burgard.

Wagstaff-Curtis—On January 7, Mr. Alfred Wagstaff, third, son of Mrs. Donald Carr and the late Alfred Wagstaff, second, and Miss Kathleen Hastings Curtis, daughter of Mrs. George William Welsh.

Walker-Kearns—On January 6, Mr. Samuel Rhea Walker, son of Mr. and Mrs. James L. Walker, of Mercersburg, Pennsylvania, and Miss Constance Kearns, daughter of Mr. and Mrs. Matthew J. Kearns.

BOSTON

Bertschmann-Percival—On January 23, Mr. Louis Frederick Bertschmann, son of Mrs. Louis Bertschmann, and Miss Constance Percival, daughter of Mr. and Mrs. David C. Percival.

Coolidge-Tytus—On January 16, Mr. Harold Jefferson Coolidge, junior, son of Mr. and Mrs. Harold Jefferson Coolidge, and Miss Victoria Stuart Tytus, daughter of the late Mrs. Grace Tytus McLennan.

Dane-Welch—On January 9, Mr. Ernest B. Dane, junior, son of Mr. and Mrs. Ernest Blaney Dane, of Chestnut Hill, and Miss Barbara Hinkley Welch, daughter of Mrs. Roger Wolcott, junior, and Mr. E. Sohler Welch.

Hill-Carpenter—On December 27, Mr. Patrick Champain Hill, son of Colonel David Hill and Mrs. Hill, and Miss Genevieve Baldwin Carpenter, daughter of Mr. John Alden Carpenter.

PHILADELPHIA

Crocker-Avery—On December 26, Mr. Frank L. Crocker and Mrs. Thomas Morris Avery, daughter of Mr. Arthur Whitney Howe.

Harris-Treat—On January 5, Mr. Hamilton Kuhn Harris, son of Mr. and Mrs. J. Hamilton Harris, and Miss Edith Adams Treat, daughter of Mr. and Mrs. Herbert Adams Treat, of Green Meadows, Devon.

Large-Ingersoll—On February 6, Mr. Henry W. Large, son of the late Mr. and Mrs. George Gordon Meade Large, and Miss Emily Norris Ingersoll, daughter of Mrs. Edward Ingersoll.

Roosevelt-Donner—On January 16, Mr. Elliott Roosevelt, son of Governor Franklin D. Roosevelt and Mrs. Roosevelt, and Miss Elizabeth Browning Donner, daughter of Mr. and Mrs. William Henry Donner, of Camp Woods, Villa Nova, Pennsylvania.

SAN FRANCISCO

Bullard-Sutro—On January 24, Mr. Robert P. Bullard, son of Mr. and Mrs. F. Lauriston Bullard, of Boston, Massachusetts, and Miss Adelaide R. Sutro, daughter of Mr. and Mrs. Alfred Sutro, of San Francisco and Menlo Park, California.

Maddox-Boyd—On December 7, Lieutenant Clifton Bogart Maddox and Mrs. Margaret Crocker Buckbee Boyd, daughter of Mr. Samuel Griggs Buckbee.

WILMINGTON

Callery-Hilles—On January 8, Mr. George Lewis Callery, son of Mr. and Mrs. Dawson Callery, of Pittsburgh, Pennsylvania, and Miss Katherine Lee Bayard Hilles, daughter of Mrs. William Samuel Hilles, of Ommelanden, Wilmington, Delaware.

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ACCESSORIES

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SPRING MILLINERY

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FEBRUARY 15, 1932

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THERE ARE THREE VOGUES
AMERICAN, FRENCH, AND BRITISH

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Carmel Snow—Editor of American Vogue
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Romeo and Juliet

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eye view

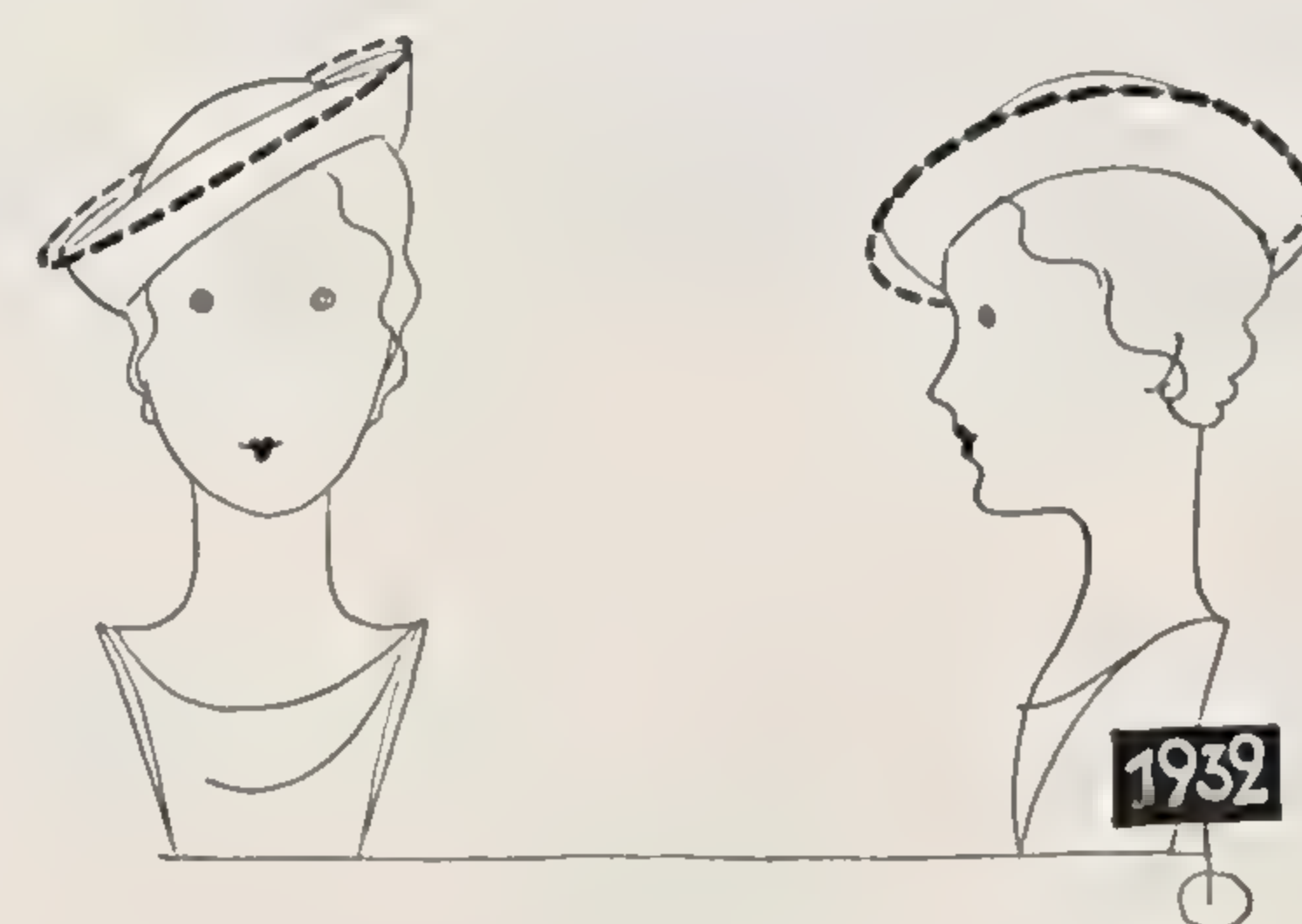
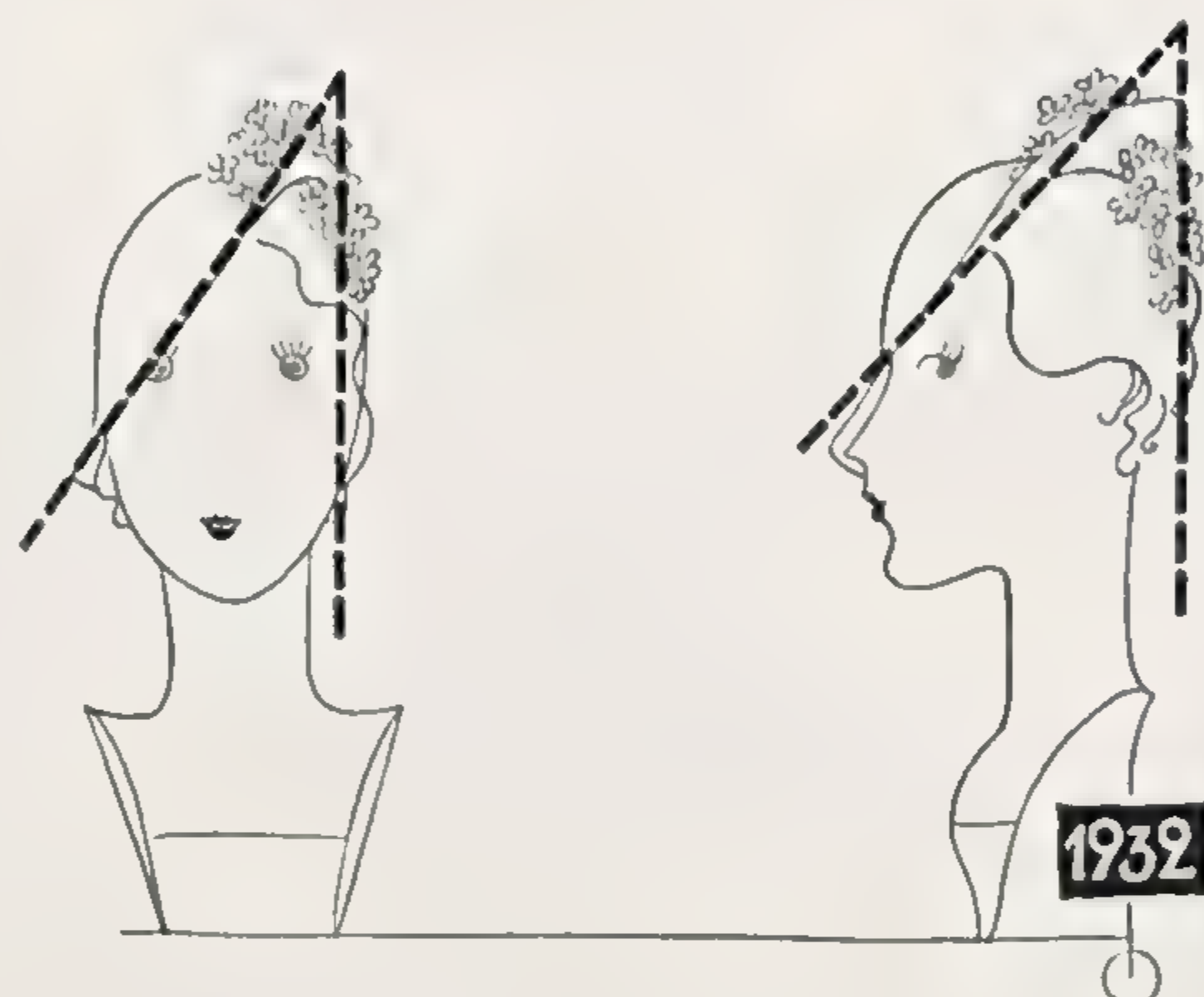
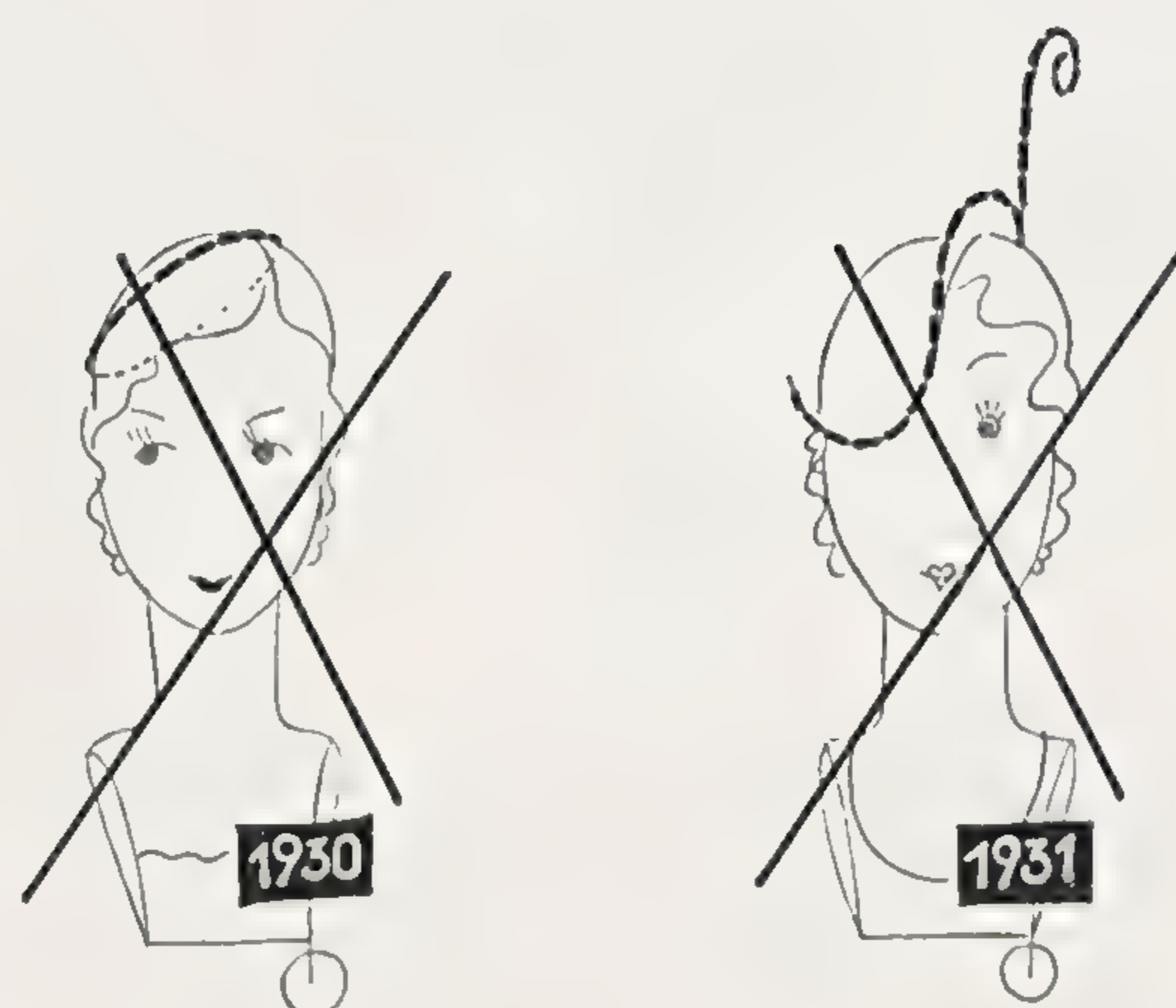
of the mode

Millinery is getting into higher mathematics and physics. It's the angle a hat describes and the mysterious laws of gravity controlling it that determine its chic. Once upon a time, a hat sat firmly on your head—settled down on your eyebrows, in fact. But from the moment in 1930 when hats started sliding off the back of the head, the equilibrium was upset. The nose-dive of last season was a counterbalance, and now there are endless forces at play. Conveniently enough, the new hats fall into three groups.

THE HIGH-DIVE HAT: There's the hat that takes off from a high point in back and slides to a point at the corner of the right eye. Sometimes, it climbs up the back of the head on an overgrown barrette or bandeau foundation, and takes off from there. There's a good chance for flowers or ribbons to be banked at the back of the head. This hat is the type that makes you feel very dashing, very grown-up.

THE CANOTIER: This is the tilted canotier, with a shallow crown and a brim that may have a roll and a dip—but it's a perfectly well-balanced and sensible form of headgear, for all that. This is the typical, the becoming, the wearable spring hat. It gets a moderately high start at the back with or without the aid of a bandeau. The brim rolls up away from the left ear, then plunges down alongside the right eye. Sometimes, the roll emerges almost imperceptibly into the dip, and you get a flat-brimmed canotier line. Discreet flower or ribbon trimming, concentrated well to the back of the head, under the brim, often gives a bandeau effect, with all the dash that this motif implies.

THE AUREOLE BRIM: And here is the hat with a brim that turns up all around. This is the aureole brim, and it gives us a beatific look. Sometimes, it turns up straight and flat against the head, like a king's crown, making a chic toque for town. Sometimes, it curls up like the brim of a Breton peasant's hat. Sometimes, it's fairly wide and rolls up gently, like the sailor hat you wore as a child. Always, there's a feeling of the hat being anchored down beside your right eye, but you'll pull it straighter and straighter on your head as the year goes on. This is the hat of the future. This is the hat that is going to bring equilibrium back.





CECIL BEATON

Mrs. Oliver Burr Jennings

At the moment, she is off cruising in the South Seas and thereabouts, but she will be back shortly in her beautiful new house, "Dark Hollow," at Cold Spring Harbor, Long Island. Before her marriage, the tall and dark and very chic Mrs. Jennings was Isabel de Rivas and lived in Paris, where she still keeps a pied-à-terre

HATS

take an optimistic turn

AND when, by the way, did you last wear a flower in your hat? Or perhaps you belong to the generation that has never come any closer to Nature in its millinery than one white camellia, slightly defying the conventions, at that. Any one who has ever known the ecstasy of buttercups and daisies on a big, dark blue straw can recapture something of that first childish rapture this spring. And do you recall the calm satisfaction with which you plopped a milan sailor hat on your head and snapped the elastic under your chin—the kind with a blithely upcurving brim, properly banded and bound with navy-blue grosgrain? You are going to get something of that feeling, too.

All this is by way of announcing that hats are going to be cheerful and gay. The trend is *up*. The newest brims are rolled off the face, with all the friendliness that move implies. And flowers, after a ten-year exile, have come back. As the ubiquitous sign of the times, flowers are certainly taking the place that feathers have so recently held. And lovely flowers they are—everything from a garland of dark red carnations to a faint spray of white clematis.

The Easter bonnet is back, with all the pleasure associated with that idea and with none of the fears. The Easter hat of 1932 is definitely not a picture hat, and the modified *canotier*, shown on this page, is expressive of the present restrained chic. (A *canotier*, by the way, is a shallow-crowned hat with a brim, the 1932 successor to the cloche.) Hats are charming and becoming. They are spirited and gay. They are perfectly balanced to the new easy-to-wear clothes.

There's immense variety in the shape of the new hats, but two or three firm principles prevail. The head, first of all, is kept small. They start their careers up behind the left ear and come to a dead stop just beyond the right eye. It's the high-dive movement that Reboux started a few months ago, with certain further and still tentative developments, to be discussed later on. The down-dip, you will notice, has shifted over to starboard, a bit. It's beside, rather than above, the eye. (See pages 42 and 43.)

Two new features—apart from the flower trimming—



ROSE DESCAT

are responsible for the different look of hats. One is the barrette feature; the other is the upturned brim. Often, you get the two combined; but always you have the feeling of the hat being anchored down beside the right eye.

Successor to the dear departed Eugénie is the hat tilted forward on a foundation that suggests a huge barrette. This barrette foundation is cupped to the back of the head. It serves both to give the hat its forward tilt and to fill in the gap underneath. This hat goes by the name of Louis XVI. or Dresden Shepherdess, but you may see in it something of the spirited dash of the early 1900's. The barrette gives a marvellous chance for banking flower and ribbon trimming against the back of the head, but it must be done with just the right flair and discretion, or it looks all wrong. Agnès doesn't hesitate to make the barrette even more important than the hat. She brings it right down to the hairline, which is a great chance for the girl who is getting tired of keeping the back of her hair in curl.

Sometimes the barrette is shallow, inconspicuous—just deep enough to give the hat its forward pitch. In this case, it recalls the bandeau that we wore in 1918. Sometimes, what seems to be a bandeau is merely the continuation of the crown. It's the brim cut off and slipped on at an angle that fools you. Some brims have a rings-of-the-planet look. Reboux slips a Christmas wreath of field flowers at this angle over a brown picot crown and accents the tilted line with an upstanding brown velvet bow, at the back. This hat, "Moderne," is illustrated on page 43 and is especially interesting because it proves that you can have quantities of flowers so long as they are kept close to the head. Maria Guy plays with the barrette motif in a different way—spreads a wide, softly pleated stretch of plaid taffeta ribbon across the back fastening it against the flat straw crown, which has a tiny brim. This smart hat is shown on page 38.

And now to the season's joy and blessing, the upturned, auréole brim. This lets in a lot of light on our countenances, perhaps in our souls. Maria Guy makes a perfect example

The sketch at the top of the page shows the new, easy-to-wear hat, the modified canotier. This is Rose Descat's "51," made of brown picot straw, and its list over the right eye is a sign of the times, while the feather is a point to consider these days. The beaver-tabbed scarf is of brown jersey. Hat and scarf from Saks-Fifth Avenue



AGNÈS—BERGDORF GOODMAN • MARIA GUY—HOLLANDER • J. SUZANNE TALBOT—JAY-THORPE

of this brim for town; it is turned up flat against the crown in that squarish, almost straight-across-the-head effect that we predicted in our Forecast number, last month. The brim, turned up sharp and flat, close to the head, within narrow lines, has an enormous amount of dash and chic as the complement to tailored town clothes, but it's only one of the numerous manifestations of this trend. You may find the new narrow curled-up brim even more becoming. Talbot has made this—it looks like the hat the Breton peasant wears. The French call it "Le Breton." Mado does it several times, but slips the brim on at an angle, in Christmas-wreath fashion—the rolled brim and the bandeau combined.

Sports hats with upcurling brims give us back our childhood. They are for all the world like a child's sailor, except that they are shoved up a bit at the back and pulled down alongside the eye. Marie-Alphonsine makes a lovely one of a pastel felt, which is shown in colour on page 52. Rose Valois makes one of natural coloured picot, trimmed almost in classic fashion with navy-blue grosgrain. Even

more appealing, chez Rose Valois, is the same ingenuous shape in sunny yellow shantung, trimmed with a loosely looped rosette of upholsterer's mohair braid. Reboux shows a slight, flexible shantung sports hat, with a brim turned up straight, but gently, quite close to the head. There's nothing to these hats but the shantung of which they are made. For active, comfortable sports wear, a hat of this sort would be a marvellous thing to have.

The newest *canotier* has a brim with a roll *and* a dip. It rolls up off the face at the left, and dips down—you must have guessed it—beside the right eye. This, after all, is the hat in which we shall live, this spring. This is the hat that sums up and reduces everything new to a wearable, every-day style. It may be tilted on a bandeau; in any case, it starts off high at the back; it has the rolled-up brim and the down dip; and it gives a grand chance for flowers, or ribbon, to be tucked behind the left ear. Reboux does it superbly, but with great restraint, in "Gamin," a bright red picot, trimmed with red, black, and white striped grosgrain, ending in loops behind the left ear. Talbot's



REBOUX—SAKS-FIFTH AVENUE • REBOUX—BENDEL

newest collection is based on canotiers of this type. They have the roll and the dip, but not the bandeau effect; often, they are turned up sharply in back. These simple, becoming canotiers (it's the roll that makes them so much more becoming than we have known them before) are perfect with the soft town woollens or heavy dull silks that we shall wear. Canotiers, inevitably, mean lots of suits. Some canotiers, as at Talbot, have square crowns. Agnès shows a hat half-canotier, half-cloche, with a crown pinched up into a suggestion of subdued height, at one side.

Crowns are going up, as well as brims. Agnès has great fun playing with this idea. There's the toque shown on page 38, which looks like a Pierrot cap with the point slashed off, the top crumpled in. Another Agnès—made of marvellously light-weight fabric, woven of clippings from the coconut rind!—looks like an upturned flower-pot. Other smart ventures along this line resemble nightcaps—the kind with a squared-off flap—or the Marianne cap of the French Revolution, with the flap tucked down one side. We see the high crown smartly (Continued on page 108)

HATS LIST TO STARBOARD

- (OPPOSITE PAGE) The Pierrot-like toque, left, is Agnès's "Par dessus les Moulins," of red coconut straw. "Foujita" is Maggy Rouff's beige marocain dress
- Plaid ribbons stretch across the back of Maria Guy's "Jazz," of dull black straw. Scarf from Hollander
- Talbot's flat-brimmed hat is of green felt, matching Louiseboulanger's crêpe dress

- (ABOVE) Bright navy-blue feather fantasies trim Reboux's "Pagode," left. The crown is of natural picot, the brim matches the feathers. Chantal's dress, "Peau d'Ivoire," is of creamy crêpe
- There are flying black and aquarelle-blue ribbons on Reboux's "Étoile Filante," of black picot. The dress is of very thin wool in pale blue. Grunwaldt sable scarf



HOYNINGEN-HUENÉ, PARIS

MARIA GUY—BENDEL • ROSE DESCAT—HATTIE CARNEGIE

Wool at the top of fashion

• Just a piece of red wool twisted and sewed into a chit of a sports hat, but what an impression "Maya" makes! Yvonne Carette's white wool dress has a scarf edged in red. Miss Daphné de Lévis Prizer posed

• Berets go on forever. Here's a blue-and-white jersey one, "58"; scarf to match. Claire Any's jersey ensemble; Alexandrine gloves. Miss Agneta Fischer posing



MARIE-ALPHONSINE—ALTMAN • MARIA GUY—BENDEL

HOYNINGEN-HUENÉ, PARIS

- Here we have the slouch hat—immortalized by Garbo and Dietrich—of beige felt. It's "577," worn with Creed's tweed jacket, wool skirt, and silk cravat. Miss Agneta Fischer posed. Bags and gloves on this page from Hermès
- If you like your hats little and crushable, here's a blue-and-white jersey cap, "Tête à Tête." The scarf to match tucks into Vera Borea's suit; scarf also from Bendel

Two sporting propositions



The new tilted canotier for spring

• The tilted canotier is the hat of the season, and here are three very wearable versions, each shown in more than one view. The first, at the upper left, is J. Suzanne Talbot's "Lamballe," and, like all the rest, it's tied up with a ribbon bow. In this case, the bow is black ciré ribbon, making a sharp accent on the squarish crown of the poppy-red picot hat. This is a hat to wear with a dress, a suit, or a coat, and every line—the dip beside the right eye, the height behind the left ear, the ribbon trimming, the upturned brim in back—is typical of the smartest new hats that are coming out of Paris; from Jay-Thorpe

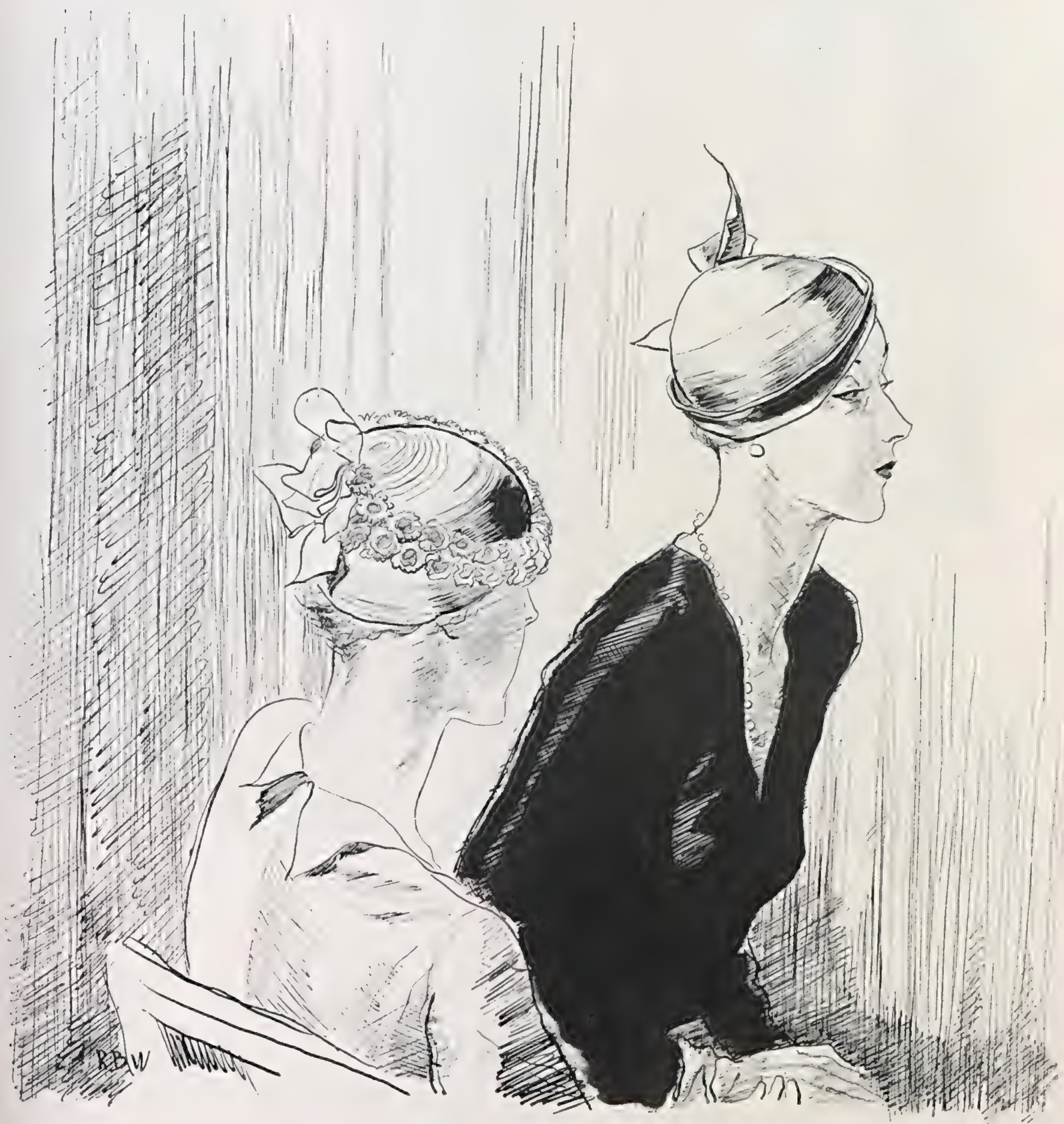
• That cheerful little hat shown three times at the upper right is Agnès' canotier, "Diablotin." It's made of white paillasson, all wound round with a blue woollen ribbon. You wear it with white summer frocks, blue-and-white prints, and even with a blue suit that has lots of white trimming; Bergdorf Goodman

• Agnès made the hat at the bottom of the sketch and called it "Fanny." The first of the two views shows how the red ribbon bow is inserted in the black picot crown and how the new hats show the hair-line in back; the second view shows the turned-up side with the ribbon over the brim; Franklin Simon

• Reboux is going in for halos, this spring, to make us look angelic. Both of the hats below are examples. On "Moderne," at the left, the halo is made of marigolds, tilted rather rakishly, and tied with a bow of brown-and-yellow ribbon to the hat of brown picot straw. This is the model you'll hear called the Dresden shepherdess hat. And you will find it at Bendel's

• The halo on Reboux's "Très Jeune," at the right, is an up-turned brim of brown felt encircling a crown of brown picot. This, too, is tied with a bow, accenting that high-behind-the-left-ear effect that is getting to be ubiquitous in smart circles. And note that these hats dip deep down beside the right eye—for that is a certain sign of the times in millinery; Hollander

TIE UP YOUR BONNET WITH A BOW





JAY-THORPE • BERGDORF GOODMAN

If it isn't a suit—it's a redingote

Life will hardly be worth living this spring if you don't have one or the other—a redingote or a suit. Here's a very tempting member of the redingote camp—a long, small-collared navy-blue wool coat, over a printed yellow shantung dress—the bow pulled out softly at the neck. It costs about \$115

Somewhat like a midshipman's pea-jacket—the black-and-white striped wool upper of this suit—mark you well the way it grips your ribs and then opens at the neck to show off that dream of a shirt—all tuck-bosomed and bow-tied. The skirt is of black wool and high-waisted, as it should be



ATKINS • SAKS-FIFTH AVENUE • BEST

We've chosen this suit for very good reasons. First, because it's of sheer beige wool—you know how important that is; second, because it's a jacket-and-dress combination; third, because black crêpe tops the dress and forms a scarf drawn out over the jacket. The fitted jacket is collared with beige fox

If it's practicality that's on your mind—you will go a long way before finding a more sensible *and* smart thing than the redingote. This black wool coat is presented with a dress, lining, and scarf of green printed silk—but think how well it could be combined with a blouse and skirt, also

That idol of American women—the navy-blue suit—stands here in a new 1932 release, and, for the billionth time, we say that this is a great blue year. This suit is of diagonally ribbed woollen, and it is utterly simple in its collar-line and its closing. And, best of all, it costs less than \$50

1. A pouch bag of soft brown calf with a leather strap and oblong metal clasp—Hellstern's idea
2. It laces up the side of the arm—this Alexandrine gauntlet of brown antelope; Saks-Fifth Avenue
3. Hermès puts a white chamois palm on a brown pin seal sports glove
4. De Ravenel's white pigskin bag has a slide fastening; Bergdorf Goodman
5. Of white suède is this glove by Alexandrine; Saks-Fifth Avenue
6. Strips of broguing—on Hellstern's brown box calf shoe; Saks-Fifth Avenue
7. Observe the pointed gauntlet and hand-stitching on Nicolet's brown glove



8. A strip of lizard and lizard-covered heels mark these brown patent leather Hellstern pumps; Saks-Fifth Avenue
9. Mark the diagonally slanted and scalloped cuff on this black antelope glove by the famous Alexandrine
10. Blue pigskin, square flap, and silver-metal clasp—three reasons why we like this Worth bag; Bergdorf Goodman
11. A gallalith bar-clasp gives a modern look to this black antelope bag by Germaine Guérin. Hermès's brown leather belt has a silver-metal buckle
12. Silver-metal links clasp the ends of a crocodile strip at the top of this Hellstern kid shoe; crocodile heels

YOUR GLOVE, BAG, AND SHOE

point up your costume

1. There are curves ahead—on bags as well as figures, as you will gather from the sides of this bag by Germaine Guérin. It's of toffee-brown morocco leather, and the two inverted pleats placed off centre and the narrow leather handle are other originations of this French designer

2. After all these years of spurning trimmed gloves—it is rather nice to have them back. But Alexandrine is very discreet about the adornment of these light beige suède ones—only two little revers are used and the closing is reversed ingeniously at the top

3. Russian leather in bright blue is treated the way fine leather likes to be treated—and hand-stitched for this new squarish envelope bag, shown below. Hermès made it

4. A gauntlet that curves like the shape of the arm is very new and a great comfort over one's sleeve. Alexandrine also uses a snatch of trimming in the way of pin-tucks on this toffee-brown antelope glove; Saks-Fifth Avenue

5. One of the flattest bags you've ever laid your eyes on is this antelope model by Germaine Guérin, with a modern clip-clasp; from Franklin Simon



6. A gauntlet—but nowhere near as buccaneerish as the kind we wore last year. The flare is restrained, and a stitched motif appears on the back. This is of beige suède and it was designed by Fauvety

7. A short cuff, stitched so that it looks like plaid, strikes one as something new and refreshing. Nicolet thought up this attractive white antelope model, and its brevity is the soul of its youthful chic

8. Perugia—that master mind of shoes—made this black patent-leather pump with lizard skin outlining the top in a decorative manner; from I. Miller

NEW DETAILS

with spring spirit



- Flexible bracelets of gold rondels—the newest thing in bangles for wrists that feel undressed when the short-sleeve season comes barging in. They're from Saks-Fifth Avenue
- Some of the best spring scarfs are convicted to stripes—and these are in bright green, black, and white. The silk is the heavy kind that is crush-proof; Bergdorf Goodman

- Here are the conquering three of the glove world. The first has the flaringest flare you will see. It's of brown suède; Franklin Simon
- One-button gloves of glacé kid—like these gloves by Nicolet—will be seen on the smartest young fists when suits are worn; Hollander
- The beloved pull-on glove of beige suède in a good length for day; Franklin Simon

- Directly below is Reboux's hat of green-and-black shiny straw—talked about because of its chou of green velvet ribbon; from Best
- Another scarf that will stand out from the herd is this of rough rajah silk diagonally striped in red, beige, and brown; Bendel
- A gilet of fine creamy white net is trimmed with soutache braid. It's from Hollander

- The shape of this black antelope bag is new; silver frame and chain handle; Hollander
- Long and narrow and fun to carry is the beige leather bag; gilt button clasp; Hollander
- About as dramatic as anything you've seen in ages is this wide red suède evening belt—as dashing as a matador's—worn with evening slippers to match; from Saks-Fifth Avenue





New life in accessories

- Maria Guy's felt toque; Franklin Simon. Worth's wool ensemble; Hattie Carnegie
- J. Suzanne Talbot's felt hat, "Moyen Âge," looks like a king's crown Bruyère's wool dress, "Boulogne." Both from Milgrim
- Agnès's satin beret, "Bouffon," shoots skyward in back. Schiaparelli's scarf of satin strips is exciting. Both from Bonwit Teller



- Beige antelope gloves; Bergdorf Goodman
- Brown suède gloves, hand-sewed; cuff neither too wide nor too loose; Saks-Fifth Avenue
- New brown amber beads; Saks-Fifth Avenue
- Ribbed silk scarf; from Saks-Fifth Avenue
- Red pin seal, composition clasp; Nat Lewis
- Pleated blue crêpe bag with silver metal frame and tab for initial; Bergdorf Goodman



WORTH—BENDEL

• "Ombre Grise," of grey crêpe, rises like a slender column of smoke, tall, flowing, and moulded to the figure. The diagonal décolletage fastens with white satin roses. Jewels from Boucheron. Miss Agneta Fischer posed

• "Banco," the dress at the right, is of black crêpe with very effective lacquer-red incrustations. Miss Daphné de Levis Prizer wore it. Jewels from Mauboussin



HOYNINGEN-HUENÉ, PARIS

MIRANDE



JANE RÉGNIER

HOYNINGEN-HUENÉ, PARIS

Banana-yellow crêpe romain and a décolletage cut at an angle are what make this evening dress, "Florence," so interesting. The rever across the front of the neck ends in a scarf behind, which may be brought forward over one shoulder if you happen to feel like it. The clip and bracelets of diamonds and emeralds are from Boucheron, and Mademoiselle Suzette Salen posed

Three new diagonalistic dresses



MARIE-ALPHONSINE-KNOX • ROSE DESCAT-FRANKLIN SIMON

Pale hats beneath a city sun

We have had hats from Robin Hood, a Renaissance page, an Aztec chieftain. Now we pounce upon those soft, slouchy felts that English lady water-colourists wear in the springtime at Capri, and make one of the smartest sports hats of the season. "Sport" has blue-and-white georgette crêpe twisted about the crown and tied in a careful-careless manner on the side. Maggy Rouff's suit, "Bonne Franquette," is made of jersey and has a blue-and-white georgette crêpe blouse; from Bruck-Weiss

Pale coloured dresses and pale coloured hats stand for this spring almost more than any other one point that we can put our fingers on. The pale green hat, "188," is made of a new kind of straw called papyrus, and a band of darker green gros-grain squares off the becoming shallow crown, which is folded down at the back. "Juan les Pins," the dress shown with it, is made up for town in a pale green alpaca-like crêpe and belted in dark green, too. Best has this dress with short sleeves



ROSE VALOIS—BONWIT TELLER

SPRING HATS

Once more, an Easter bonnet

Ultramodern in slant and straw, charmingly pre-War in the knob of pink and white carnations shooting out of the crown at the back, this hat brings back all the best traditions of the beloved Easter bonnet. It is made of navy-blue paillasson and is called "Mignardise." Just exactly the hat to wear with a suit like Lucile Paray's "18 and 19," with its high-waisted skirt and soft crêpe blouse, because it is tailored and then suddenly, enchantingly feminine. Bonwit Teller has the blouse



ROTOFOTOS

A MEET OF THE BLUE RIDGE AT MR. WILLIAM B. WATKINS' PLACE

VIRGINIA

County life in America

THERE is good hunting, to be sure, in other sections of America—around Philadelphia, Baltimore, or at Gallatin, Tennessee. But I doubt if the fortuitous combination of circumstances which makes Virginia hunting what it is can be found anywhere else. This combination involves two elements which seem essential to the rounded-out enjoyment of the sport and which are not, alas, found in America so often as could be desired: a proper country and a proper populace. The right sort of country is an agricultural and breeding one—one not broken up by macadam roads, railroad tracks, factories, and small suburban holdings. It must be a galloping country, without a great deal of woodland. It must be expansive, open, negotiable; suitable as to climate and soil; excellent for scent. It must be a horse country, a hound country, a fox country. And its inhabitants must be people who are accustomed to the chase, who understand it, profit by its existence, and who, by tradition as well as self-interest, are sympathetic with its cause.

Industrial communities won't do. To miners, mill workers, and the like, hunting is no advantage. But to farmers, it is. Besides liking themselves to hunt, farmers raise hunters, sell them, and they supply other stables with hay and straw. Their sons become dealers, jockeys, blacksmiths, head grooms, whips, stable-boys. Without this sort of reciprocity, a disagreeable element may easily creep in, militating against the desirable spirit of fellow feeling.

Posted land is no fun; and neither is the bird. On the whole, the Middleburg-Warrenton section seems to meet the two prerequisites a little more satisfactorily than any other hunting-country in America.

The tradition of field sports is firmly rooted in the native blood, and time has done nothing to damage it. The climate is such that hunting may be carried on (with, at worst, a few sporadic interruptions from bad weather or bad going) from early autumn to the end of March. Main highways are hard surfaced, but they are few. The rest of the roads are dirt. Horses are always respected by people in motor-cars. Coaches are not unfamiliar sights; neither are tandems. There are only two railways in the whole country, and these are single-tracked branches from the main line. One of them comes up to Warrenton from Calverton, the other comes up from Manassas through Broad Run Gap and goes through The Plains (nearest depot to Middleburg) and Rectortown (nearest to Upperville). Washington, the nearest city, is fifty miles away.

There are eight main packs in the neighbourhood: the Middleburg, the Piedmont, the Orange County, the Warrenton, Mr. Larrabee's, Colonel Pierce's, the Casanova, and the Loudoun. If you go over the mountain into Clarke County—a fifteen-minute drive from Upperville—you have the Blue Ridge Hunt. Below Culpeper, you get three packs around Gordonsville and Orange; and then comes the Albemarle on one side of Charlottesville and the Keswick on the other. When you begin to think about Virginia, the list gets bigger and bigger; but we are concerned now only with Fauquier and Loudoun Counties, the pick of it.

Into these two counties, the flow of Northern sportsmen and capital has been concentrated. Within recent years, a great many people have gone down into the Middleburg-Warrenton section of Virginia and bought places there: the John Hay Whitneys, the Paul (Continued on page 98)

FOTOGRAMS



"LLANGOLLEN," MR. WHITNEY'S PLACE

Wherever are gathered together people who love horses and hunting and the frosty beauty of country life in winter, the talk invariably turns on Virginia. Every few weeks you hear of another fine old place bought and reclaimed, and into our raucous city jargon have crept the beautiful old names of these places, which are still used—Llangollen, Annefield, Welbourne, Oatlands, Glen Welby, Burrland, Stoke



MRS. JOHN HAY WHITNEY AND HER MOTHER



A MEET OF THE PIEDMONT HUNT AT MR. HENRY FROST'S NEAR MIDDLEBURG



ROTOFOTOS

THE AMORY CARHARTS' PLACE AT WARRENTON



STREET COLOURS

Fortissimo on queer bright shades

Mark this particular shade of rosy salmon, for it is one of the most talked-of colours this spring, and, wherever smart women are together, come warm weather you are going to see it. This is Vionnet's new edition of her immortal crêpe de Chine, with a funny, becoming little neck-line and wrapped wrists that make your hands feel like lilies; from Bendel



If blue, then a bright blue, and if a bright blue, then this particular shade of it, which Augustabernard uses for this heavy dull crêpe runabout dress. It has several interesting points. First, the square neck-line, which, if you have been running to V's all winter, is refreshing. And, secondly, the little bow set plumb in the right corner; Bergdorf Goodman

This is the moment, if ever, to step from your weary dresses into some kind of a gay suit, such as the Lyolène model above, which is of a very soft, light wool with a scarf collar and pleats well set at the side of the skirt. The pale pink blouse is snugly fitted so that it lies well beneath the jacket, and its buttons march right up to the throat. Best has it

Beige with orange—a combination that would have awakened no thrill last year—seems suddenly exciting in this lively wool suit from the hand of Lyolène. The skirt sits prettily on the hips, and, when you nip the little jacket around you, the wide orange revers spread out with style, and below the waist there develops a perky flare. Best has this



The only rule in the game is "thou shalt not copy." Otherwise, the game is wide open, free for all new ways of arranging hair. Above, Madame Lucien Lelong combs her hair back like a fairy child. At the top of the page, the famous Lady Abdy puts her hair into five finger curls. Comtesse de Ganay pulls hers into a bun, and Mrs. Reginald Fellowes wears a false curled band



A NEW SPORT

or, fun with your own hair

WE were, you remember, brought up not to point our fingers. And, however pleased we were with what we saw or what we ate (strangely enough, this did not apply to music, over which we were supposed to go into ecstasies), it was not good form to mention it, according to the Victorian standard of good manners. This seems a curious point of view now, when we catch ourselves pointing our fingers at everything, accompanied by loud gesticulations and audible comments.

"Look at Daisy's hair. Isn't it beautiful? How did she do it? Why, it is false. But, how becoming. . . ." This was how the Hon. Mrs. Reginald Fellowes was greeted the other night, by myself and every other person within shouting distance, at a party in Paris, where she appeared with a bandeau of false hair, about four inches wide, made of tight, flat little ringlets, encircling her head. It was Antoine's latest invention, and it stopped the party from going in to dinner until a full fifteen minutes after it was announced.

What a wonderful idea this false hair of Mrs. Fellowes is—and how practical! She can wear her hair, as she does, just brushed back, tight and sleek, with the long ends crossed in back, during the day; and then come out at night with a head-dress as complicated as those of the Greek ladies—all achieved in fifteen minutes. The next morning, the chauffeur takes it back to Antoine to be rearranged. Each curl is put back into its place, and it is returned by evening to (Continued on page 96)



What is a suit without a blouse?

This Lucile Paray crêpe blouse has a scarf that comes across the front and buttons on the side. In red, to go with a navy-blue suit; Franklin Simon

This (centre) is a real lingerie blouse, of thin, fresh muslin in white, with rows of the most infinitesimal hand-tucking; enchanting sleeves; Best

White is most popular of all for blouses. This crêpe one (top) from Paquin buttons up the front. The black felt hat has a satin bow; Jay-Thorpe

Schiaparelli used her famous rough crêpe for this short white blouse (bottom), beautifully cut, with a belt clipped with rhinestones; Jay-Thorpe

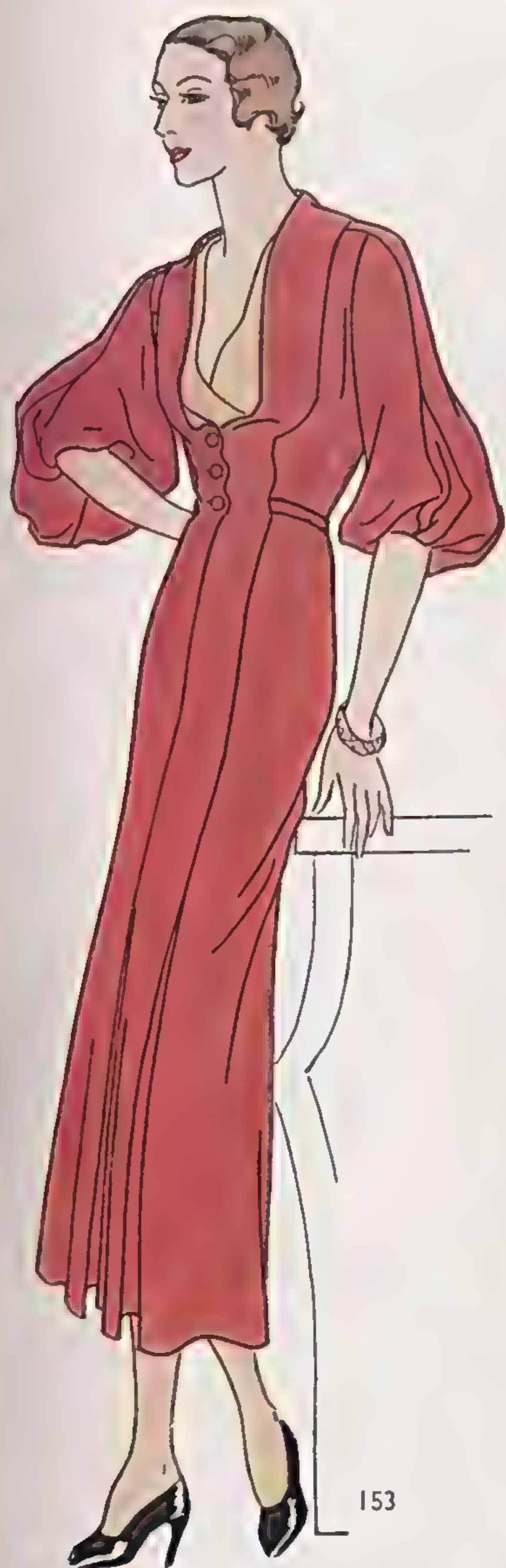
Aquarelle-blue satin is the great charm of this cleverly sleeved blouse (right). The black satin hat has feather fancies. From Saks-Fifth Avenue

COUTURIER DESIGNS



BACK VIEWS OF THESE MODELS ARE SHOWN ON PAGE 88

EVERY woman with genuine chic cares about her ego. Nothing, practically nothing, can crush her ambition to have individual clothes. What if this standardized old world does turn out trillions of duplicate dresses, what if her finances won't permit her to pack off to Paris for things—she'll manage somehow not to look like the herd. Come what may—she'll have clothes that look like her, clothes that won't be duplicated everywhere, clothes that set her apart from every one else. This, ladies, is the rôle of these Couturier Designs. They are not models that you could cut out yourself. We challenge any good little dressmaker to achieve them successfully without these precious scraps of paper to go by. They make available to you, and your little sewing woman or tailor, the tricks of the immortals in Paris in the simple terms of tissue-paper, cut into perfect designs.



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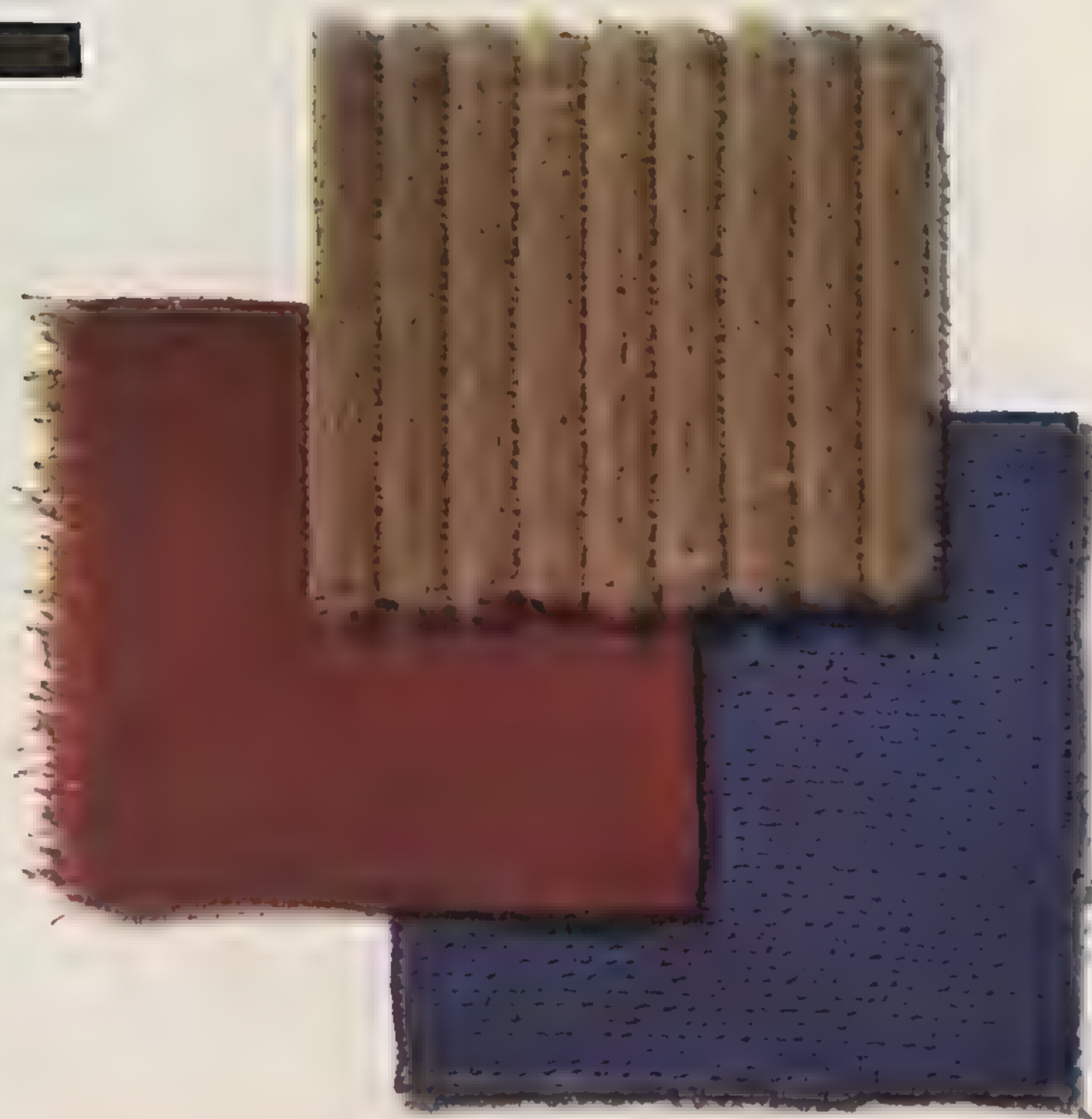
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- Here below lies one of the newest and smartest materials for runabout wear, a hollow-cut, wide-wale corduroy in the much talked-of new colour called blond. This is from the Crompton-Richmond Company.
- The duller the weave, the better, this season. The entirely new copper coloured fabric below is "Crêpe Suzette," a satin-back romain; Roessel
- The third of the trio below is Onondaga's "Jigara," a rough-surfaced silk that lends itself to trim day models

Across these two pages are the Couturier designs of current release. Take in the clever shoulders of the wrap and the moulded bosom and wrapped ribs of the rosy pink silk crêpe evening gown, first on the opposite page. Let your eye rest on the colours and unmistakably French details of the printed day dress, observing the scarf that criss-crosses on the chest and winds about the waist. Pause a long time at the dark brown marocain dress with a removable gilet in pale green. With the gilet off, you have another dress—something to be thankful for if you're not a millionaire. Don't miss the huge sleeves and snug buttoning of the rose-rust crêpe dress on this page. And study carefully the fine construction of the blue ribbed corduroy coat and the simplicity of the mustard-yellow beige wool dress with a jacket and a silk bow. Then turn to page 88 for sizes.





CECIL BEATON

Mrs. John R. Winterbotham, junior

She was Miss Doris Andrews, of New York, and she married one of the famous Winterbothams of Chicago. She lives there in a lovely, old, high-ceilinged house on North State Street, a decorative lady, always amusingly and cleverly dressed, and essential, as is her husband, to the life and gaiety of the Windy City

FASHION AND THE FINE ARTS

by André Maurois



WHETHER it is a question of chairs, umbrellas, pictures, or books, the tastes of men change with time. What seems admirable to-day appears ridiculous to-morrow; and our enthusiasms of 1931 will be the absurdities of 1950. Many among us have seen, accepted, and, without doubt, liked the clothes that women wore before the War; now, when we come across photographs of them in Paul Morand's "1900," we utter cries of horror. Our memory renounces them.

What are the underlying causes of such changes? They are many. To begin with, one of the elements of æsthetic pleasure is the shock of surprise which a new thing gives. This shock must not be too violent, or the pleasure will change into a disagreeable surprise, and that is why fashion evolves slowly. To pass from the short skirt to the long skirt, or from classicism or romanticism, fashion searches for transitional forms. (Nevertheless a shock is necessary. The first time that the bright colours of the Ballets Russes were shown in Paris, there was a cry of delight. Ten years later, the style of Bakst seemed old. When *Hernani* was played a hundred years ago, the play appeared to be in the vanguard of daring modernism. To-day, it would make young people and even the most sentimental of the older generation smile.)

Suppose that our civilization should be forgotten—obliterated—and that in six thousand years an archæologist of a new race discovered, digging about the ruins of Harvard, copies of Victor Hugo's plays. It is possible that, then, *Hernani* giving a shock of surprise once again, would become "new." Such is the case to-day with primitive sculpture. It was the fate of the Greek and Latin poets when the scholars of the Renaissance re-discovered their manuscripts. In America, and in England, the writers who rank among the best, like Dreiser or Hemingway, who speak brutally of matters concerning love, produce the effect of shock. In twenty years, chaste and sentimental writers will produce, by contrast, the same effect, and they will seem new.

Such is the reaction of the public. It is abetted by the conscious effort of the writer. Just as many women try at a ball, or on the beach, to astonish by their toilette, to bring themselves to every one's attention by the daring of their décolletage, the brilliance of their jewels, by extravagant cut or vivid colour; in dress in the same way, certain writers (like the male birds) wish to dazzle by their songs in the middle of a crowd of their confrères. Some try to astonish by being more "tough" or more cynical, others have recourse to a bizarre style, and exotic imagery, others to obscurity, because in certain writers this astonishes or

provokes admiration. In our day, the "make-up" of literature is of a crude colour, because the number of books is so great; the imitations are so rapid and so numerous that every innovator is soon outdone. The blasé public is quickly bored. It likes a war book; immediately, the word is passed among the editors. "There is a demand for war books." Each editor looks for his own author, each wishes to have the most horrible, the most gruesome, the bloodiest war book. A hundred war books are published—the public gloats for a season and then is saturated. People turn away from them with boredom—there is no longer a demand for war books.

It would be difficult to be insensitive to the charm of the new, but one must keep from confusing what is new with what is really beautiful. Great works of art do not grow old. I have read the romances of Tolstoi, of Balzac twenty times; the poems of Ronsard, of Keats, a hundred times. I find them quite as beautiful as the day when I made their acquaintance for the first time—more beautiful, perhaps. I do not believe Proust's success to be a success of the moment. Without doubt, because he is in vogue, readers who are not made for him and can not appreciate him, pretend to read him. These will disappear with his vogue, but Proust's true public will remain faithful to him and will re-form itself every generation.

I have always had the most profound contempt for amateurs of music who say to me, "I can no longer listen to Beethoven. I care only for Stravinsky." For my part, I admire Stravinsky enormously, but Beethoven inspires me as greatly as ever. Neither have I much admiration for the amateur of painting who disdains Vermeer or Delacroix under the pretext that he loves Matisse or Derain; or for the literary amateur who says, conscious of his fashionable modernity, "I like Joyce too much not to despise Kipling."

Kipling will remain. For masterpieces pass always through a period of eclipse, but they take their rightful places again and keep them, until the moment when the sentiment, which they have described, has ceased to be human—which takes a long time. On the contrary, the books and the pictures which have been admired only for their novelty and which have had fashionable successes, fall into profound oblivion. Sometimes, they come out of it, because the history of their time begins again. There has been, in Paris, an exposition of Byzantine and Coptian art. I firmly believe that the materials coarsely designed by Egyptian peasants, about the year 500 B.C., are the most perfect expression of the note of 1931. Thus, the Beaux Arts troupe turns round and round, and the moment always comes when the stragglers unexpectedly find themselves in the dazzling yellow limelight of the vanguard.



Right and wrong about face

the Gospels of Beauty

4. Making faces

MAKE-UP is no mystery to to-day's beauty. She doesn't expect to bring magic popping out of a rouge-pot, as you would a rabbit out of a hat. She doesn't even want to. She has a lot more fun with make-up as a careful art than she would if it had the uncertainty of a miracle. But the American beauty's art is really artlessness, or that effect. Her whole philosophy is to go Nature one better. Where Nature forgot eyebrows, or slipped up on a mouth, something can be and is done about it, but always in careful imitation of Nature's own methods. The Frenchwoman has a slightly different point of view. She is no franker about her make-up (nothing could be franker than an American girl putting on lipstick as she waits for the lights to turn green), but her taste in maquillage takes a certain artificiality for granted. Her skin has a beautifully finished, faintly enamelled look, and she applies eye-shadow under her eyes for the pure drama of the effect. She is no great respecter of Nature, often preferring her own handiwork.

The American beauty didn't always feel that way. Any woman over twenty can remember the great pink-and-white era, the period when blondes, brunettes,

and châtaines alike were dipped indiscriminately into a flour barrel of powder, stamped one and all with round circles of pink. And not so long ago, make-up went on a tear, and our best beauties assumed Hollywood extremes, almost a negroid pigmentation. But now, you have only to cast an eye over any assemblage of young women to see charming faces done in Nature's best manner, their art lying in their elimination of any obvious art.

The literal and figurative base of all make-up is powder, and, like most foundations, it has to be right, or the whole superstructure will be out of whack. And, to-day, it is possible to be just a little passé in the shade of your powder, without realizing it. For there is a new tone, distinctly a warmer tone, that seems to come nearer to the subtle, vibrant shade of flesh colour than anything ever did before. It all began when sunburned beauties found how flattering sunburn powder was. When the brown wore off their skins, they still mixed a little of the darker powder in with their regular shade. To-day, you can find one of these blended, glowing powders in the line of almost any maker. Of course, matching your powder to your skin is still an adage, but there is a danger in sticking too stubbornly to the shade that has been your standby for years, and not recognizing the nuance of warmth that has crept into the make-up mode.

Next, there is the great and much disputed question of rouge. There are two reasons why the use of rouge demands an infinite capacity for taking pains. First, because there is nothing so easy to do badly. Second, because colour plays such a big part in looking well.

Rouge is a sign-post that draws eyes to the part of the face where it is placed. By the simplest reasoning, we arrive at the conclusion that it is well to put the rouge at the prettiest point. Here is where you can give pointers to Nature herself,

for clever application can not only bring out the best in your face, but actually affect its contour. A sweeping general rule for the placing of rouge is to have it follow the cheek-bone, up as far as the temple, and in only as far as to a point parallel with the pupil of the eye. A dreadful example of what happens to ladies who carry their rouge too far in and too far down may be seen on the wrong ladies of blonde and brunette persuasion shown on the facing page, while the right ladies are rouged to the pink of perfection.

Undoubtedly, specially shaped faces take special placements of rouge, and a clever girl will fool around with her paint-pot until she has found the way to put it on that leaves her loveliest. A really narrow face, for instance, can be made to look wider by using colour only on the outer edge of the cheeks, leaving a white area in the middle of the face, making it appear wider than it really is because the eye is led out to the sides. On a very round face, the reverse treatment works—putting the rouge as far in as you can, till lo! the face has narrowed. There are dozens of tricks to be played on the spectator.

How red a rouge? What kind of red? Look at your own face, and read the answer. Pinch your cheek and see what sort of red springs up. Match that as nearly as you can. (Continued on page 88)



● BRUNETTE—RIGHT. Warm rouge, rightly placed. Lipstick to match, emphasizing upper lip. Green shadow, subtle mascara

● BRUNETTE—WRONG. Rouge too far in and down. Lipstick emphasizing lower lip. Eye make-up that shrieks

● BLONDE—RIGHT. Fair rouge, correctly placed, lipstick to match. Blue shadow and mascara. Eyebrows brought to life

● BLONDE—WRONG. Rouge in the wrong place, with lipstick that frankly swears at it. And a deadly lack of all eye maquillage

DIARY of NEW YORK

By Cecil Beaton

COMING back to these shores each year—as this Britisher has the habit of doing—is always thrilling. There are so many new goings-on. So many people have been up to so many things. There is a fresh crop of plays and tunes, stories and scandals and débutantes, and there are new people and the old people in new clothes. “Yes, but this year you will find . . .” they had said, “that most people’s savings have gone pfft.” But it matters little, really. In London and Paris, people are poorer. They are resigned to their poverty. It is an old story with them, but here the poverty is only comparative. Anyway, the hey-hey spirit prevails, and there are enough signs of festivity—the parties. Not so many big ones as there used to be, perhaps, though Mrs. George F. Baker gave three dances during one week for her daughter, the smallest and most intimate one consisting of two hundred guests, the largest of one thousand. Mrs. Fair Vanderbilt has surely never been busier. And there are enough small parties, with cold turkey and champagne, to keep any boy out late any night of the week.

It is a quieter life. But only quiet in comparison. No one admitted three years ago that he or she might take an evening off, for fear of being out of things. But, now, some lady, leaving the tea-table, proudly boasts that she



FORTUNES HAVE GONE PFFT, HAVE THEY?

is going to spend her evening reading—straight home to bed with Mr. Proust. If there has been a slight lull, it has done a great many people a good bit of good, and certainly never before have I enjoyed a winter so much. It will always be remembered as the winter that produced “Of Thee I Sing,” the “Scandals,” “Sweet and Lovely,” “Too Late,” “Time on My Hands,” “Ballyhoo,” and “Stag at Eve,” Willa Cather’s “Shadows on the Rock,” and Virginia Woolf’s “The Waves.” There are many more entrancing débutantes than usual. There is Miss Lilla Fisk, a cherub with flame-coloured curls, whose mother, Mrs. Frederick T. Frelinghuysen is without doubt one of the most alive women in the world. And Miss Mildred Nicoll, an ethereal Norma Shearer.

There has been no dimming of the lights on Broadway, no deterioration in the excellence of the drug-store food, in the riot of flora in the Goldfarb Market, in the frenzy of the dancing of the Lindy Hop at the Harlem Savoy (which is not a cabaret for trippers, but the best thing of its sort to be seen outside barbaria). Musical celebrities arrive on every boat, and the concert halls are packed. Though the prices are not lowered, the Colony Restaurant is as crowded, the Lunts have never been seen to better advantage, and the Grand Duchess Marie has prospered.

Please allow me for a moment to return to the Lunts, for one of the most exciting evenings I have spent was watching their playing from the wings, feeling more fiercely than ever before the glamour of the footlights, the grease-paint and pretence, knowing more definitely than before that the stage was the only life! I watched the scene-shifters working hard during the intermission, the platoons of taut ropes, battalions of lamps, the carpet, marked with diagrams indicating the exact position on which the furniture is to stand, being laid and carefully swept, the false ceiling levered low, the canvas wings hauled from above. In their rooms, Lynn and Alfred making a quick change, and making even further suggestions for some detail of improvement. Lynn picks



MISS LILLA FISK

MISS MARY HOYT WIBORG



LUNCHEON AT THE NEW RIVER CLUB

up a towel and pleats it: "Don't you think it would be marvellous if Guido, when he comes on with his accordion, moves around the door like this, instead of like that?" "Ah, but don't you see we can't have that, because there isn't time?" What troupers these two are! They work with such abandon and conscientiousness that it does one good to see such enthusiasm. These two keep in training for their evening performance, and, unlike most other players, they do not aspire to parties.

"Reunion in Vienna" is their current play. After ten years, the charming Archduke meets his beloved mistress, and his greeting to her takes the form of a brief smack on the face. The lovers are totally delightful. They hit each other, roar with hilarious laughter, and roll on the settee, and you are so happy for their happiness. When the old, decaying nobility of Vienna hurries in its camphor-ridden evening clothes to toast the radiant pair, you are deeply touched. "The Champ" and "Madelon Claudet," which reduced most people to tears, left me dry-eyed, but at this play I wept with pleasure even after my second visit.

For fresh new impressions? I had never before seen a new-born baby. This one had exquisite finger-nails and diminutive, but elegant fingers. It was Mrs. Herbert Weston's and was only a few hours old. I had never before known the sensation of visiting an osteopath, and that reminds me that I had not (Continued on page 104)



MR. COLE PORTER

MRS. HARRIMAN RUSSELL



ANTON BRUEHL

The RIVER CLUB

In the heart of Manhattan

NO ordinary earthquake, no common-or-garden vision can disturb a hair or cause a sophisticated eyelid to bat in New York, nowadays. We are so spoiled. We have so much of everything. We have seen so many new things come and go. It takes cataclysms, it takes thunderbolts and miracles to strike through to our enthusiasm and start gossiping and praise. It takes hundred-storey buildings. It takes The River Club.

Last spring, the northern river-end of Fifty-Second Street was a big hole and a mass of concrete. Now it is The River Club, with dancing and swimming and tennis and dining going on inside, with long windows looking down onto moored boats at the club landing in the river. It is a super-country club that is fantastically set down in Manhattan's heart.

It began as an idea that came to Mrs. Tuckerman Draper in a taxicab one day some time ago; Kermit Roosevelt was a godfather from the start. Mrs. Preston Davie, Harold Talbott, James Barney, Mrs. Joseph E. Davis, Mrs. Arthur A. Fowler—these fostered the bright idea and brought it up. A club in the city, the first in New York for

both men and women members, a perfect place to get good stiff non-synthetic exercise without going out to the country, a place to have a little relaxation from this life we lead. A place for the men marooned in the city in summer, gayer than exercise parlours and public swimming pools, cooler than speakeasies, friendlier than restaurants. A club for a few congenial out-of-towners to make their own when they came to town, to live in, to entertain in, to feel at home in. This was the germ of the idea that was born in a taxicab and stands now, material, tangible on the very brink of the East River.

You cannot begin to describe it all. With all the chatter that has gone on since it opened, no one has ever reached a conclusion as to which is its most attractive feature. Bottomley, Wagner and White, who are the architects for the building, took charge of the decoration of the rooms, with the able assistance of James Barney, Archie Brown, Mrs. Arthur Fowler, and Wadsworth Lewis, Chairman of the Committee. The furnishings were done by Mrs. Tuckerman Draper under the direction of the Committee and the Architects.

From the yacht landing, steps mount to a stone terrace, and then, two storeys up, there is an upper terrace which is to be set with tables and parasols when summer comes. Even now, its stiff row of trees set in the flagged pavement along the river's edge looks foreign and refreshing. The dining-room is papered with a hand-painted marine wallpaper, and its great glass windows look out on the slow-moving barges, the gulls, and the convicts across on the island. Down two steps, you find (Continued on page 96)



- (Opposite page) It's a gay slice of the seashore—set down in the heart of New York, this room adjoining the pool in the River Club
- One of the tennis-courts (there are two) is seen at the left—a professionally perfect court overhung with a spectator gallery
- The blue-and-silver ballroom (below) is a gorgeous place to entertain in, to introduce your daughters in, to set off your beauty and your gowns and your jewels in



ANTON BRUEHL

WINDOW-SILL GARDENS

Bringing up flowers in the house

SUDDENLY—in this age-old language of flowers—a great many exciting new things are being said. Especially about raising rare flora indoors. Pampered plants that once would rather die than set foot in our houses are taking up living quarters in penthouses. Gardens are springing up from the cold, hard floors of sky-scraper apartments. The modern window-sill is blossoming into a conservatory. Even the orchid is becoming house-broken.

The botanic sensation of the moment is the indoor garden in Mr. and Mrs. Archibald Brown's apartment overlooking the East River. You enter the door, and there before your disbelieving eyes is what appears to be a cement walk bordered on each side by an honest-to-goodness garden—flowers, vines, masses of foliage, even a miniature tree. You forget you are in a town apartment. You think you're walking down a garden path. (To prove that we're not exag-

gerating, you may see for yourself in the photographs on the opposite page.)

Little miracle that it seems, this garden is actually quite practical. The trick lies in choosing only those plants that have very small root systems—succulent plants, they're called—the sort that can get along nicely with a moderate amount of sun, air, or water. From six to eight inches depth of soil is all that is necessary, and there's always that much space under your floor boards. You have the floor boards ripped up, a zinc lining put down, then a layer of crushed pottery and a pipe for drainage, and, over this, you spread the soil and plant the plants. The inhabitants of Mrs. Brown's garden are narcissus shoots, philodendron vines, sansevieria, and the tree is a crassula. Aloe, sedum with its tiny pink flower, grass-like troebeli, dieffenbachia, yucca, euphorbia, haworthia, cerrius, stapelia, and pittosporum are others you could use—if you can pronounce the names.



MARTINUS ANDERSEN



And what's this about growing orchids in your house—you may be muttering—aren't those the pampered beauties that faint unless given a 70 per cent. humidity, that have to be fed nourishment with an eye-dropper, and need a trained nurse to watch over their every breath? We still stick to our story—they can now live happily under your roof. Those enterprising orchid growers—the Thomas Young Nurseries—have found the way. They've thought up a little glass case—they call it "The little orchid house for the home," a good-looking affair about thirty-eight inches long, twenty-eight inches high, and twenty-four inches deep, with a nice aluminum finish, which stands on a lacquer table. Into this case, they've put a humidity regulator and a heating device with thermostat control—and about a dozen baby orchid plants. Everything is as cosy as a nursery, and the baby orchids grow and grow and bloom and bloom, and you have all the fun of watching.

If rearing things isn't a fetich of yours, and you prefer immediate results, you can buy orchid plants just on the brink of blooming—like the two shown at the top of this page. The Trianae, which is not exactly a rara avis, will blossom for about five days in the ordinary air of an apartment; the lady-slipper kind, (Continued on page 94)



- On the window-sill on the opposite page, the orchid bursts forth in tropical bloom while the East River freezes
- Primrose on the sill and ivy, hyacinth, and narcissus on an old Victorian stand bring summer into the winter apartment of Mr. and Mrs. Richard T. Newton, on the opposite page, below
- Two giant rubber trees raise their awkward chic in Mr. and Mrs. Archibald Brown's hall, and philodendron grows in the recesses
- Below, garden-beds full of green plants are actually built into the floor of the Archibald Brown apartment



ANTON BRUHL



ANTON BRUEHL



MARTINUS ANDERSEN

Old-fashioned bloom

in the front parlour

- A bird-cage perched on a wire stand all rimmed round with maidenhair fern makes an old-fashioned spot in Mrs. Cecil Baker's apartment; decorated by Thedlow
- Geraniums, a vivid row of them, are lined up against Venetian blinds in Mrs. Douglas Burden's house in Bedford Village. The walls are dead-white; curtains, blue-green



VANDAMM

NIGEL BRUCE, HELEN CHANDLER, LESLIE BANKS, AND FRIEDA INESCORT IN "SPRINGTIME FOR HENRY"

SEEN ON THE STAGE

By David Carb

UNTIL last week, statisticians and other profound observers and prophets were agreed that Forty-Fifth Street could not contain more of the joy which envelops success—it was replete, they said. Then, "Of Thee I Sing" arrived at the Music Box. And, despite the predictions of the wise men, the street remains intact, although how it contrives to remain so is a mystery. In the theatre-encrusted block west of Broadway, there are now six big hits—four straight plays and two musicals. And, in the whole town, there are but thirteen—nine without music, four with!

From the moment the first curtain rose on "Of Thee I Sing," disclosing the inhabitants of a "typical town" marching up Main Street bearing such electric-lighted legends as "A Vote for Wintergreen Is a Vote for Wintergreen" and "A Man's Man's Man"—from that first moment, no one at all acquainted with the theatre could doubt that the new Kaufman-Ryskind-Gershwin musical comedy belonged in the same happy and profitable class as its neighbours to the east and west.

Indeed, as merry scene followed merry scene, it became evident that "Of Thee I Sing" belongs in its neighbours' class and in another one as well; it is something our stage has not had for a long while—satire in a musical setting. It suggests Gilbert and Sullivan constantly, but it is broader, more immediately topical; from beginning to end, it expresses the spirit and the tone of the America of to-day.

Always with bright good humour, never bitterly nor even disapprovingly, "Of Thee I Sing" exposes our naïveté and our sentimentality; it assumes the rôle of a playful, indulgent parent who would discipline by laughter.

The book bears John Wintergreen from the committee room, just after his nomination, through a campaign rally at Madison Square Garden to the White House. Thence to the Senate Chamber where, when his wife announces she is in a delicate condition, the august Senators instantly burst into song—a lullaby—and forget they had considered impeaching him. Mr. and Mrs. Wintergreen are triumphantly reinstalled in the White House, and, as the saying might be, a happy ending is had by all.

Between the nomination and the election, there is a Beauty Contest at Atlantic City (the Party leaders having chosen "Love" as the campaign issue), the winner to become the wife of the candidate and subsequently, the projectors hope, the First Lady of the Land. But the candidate marries Mary Turner who makes corn muffins, instead of Diana Devereaux, the winning beauty, which gives rise to the plot. Diana has joined the other contestants in singing, in dazzling anticipation, a song with the refrain:

"If a girl is sexy,
She may be Mrs. Prexy."

and, when she is deprived of the fruit of her victory, she is considerably annoyed. Hailing from Louisiana, she pours out her grief to the French Ambassador. He traces her lineage, makes a tremendous discovery, informs the Chief Executive, in song, that she is

"The illegitimate daughter of an illegitimate son,
Of an illegitimate nephew of Napoleon!"

Which turns it into an ominous international affair. But, as has been intimated, war is averted, a song called "Posterity Is Just Around the Corner" is sung lustily, news comes that Mrs. Wintergreen has borne twins, and all join in rendering ecstatically, "Trumpeter, Blow Your Horn."

Many diverting things happen between the march of the townsfolk and the final jubilant chorus. The nine Justices of the Supreme Court go into football huddles to decide such cosmic problems as (Continued on page 86)

With the help of good old-fashioned elastic, perfectly invisible, the sleeves of this dress swoop in at the wrist. "Cannes" is so-called because it is the sort of thing to wear at a resort in the South, in the afternoon, or in the evening at the movies. It's of dull white crêpe, with the bodice drapery accented by brown shaved lamb. Mademoiselle Suzette Salen posed



MAGGY ROUFF—ALTMAN



CHANTAL

HOYNINGEN-HUENÉ, PARIS

That very becoming shade of old-ivory is used in this simple crêpe afternoon dress (left). "Peau d'Ivoire" is its name, so you won't forget the fact. It is adroitly cut to make you look thin; an effect which is further aided and abetted by the long, narrow revers that drape around the neck and become a part of the sash, tying in back. Miss Daphne de Levis Prizer posed

Once in a while, a dress—like a very shrewd person—practises the clever trick of understatement. On the opposite page is a case in point. Without dramatics, without a daring décolletage, this pale blue marocain gown manages to suggest a grande toilette. This is the type of dress that many of the débutantes are wearing; diamond necklace and bracelet from Mauboussin

GLIMPSES

of a coming-out ball

WHEN a débutante is sophisticated enough to know that it is attractive for her to look young, innocent, and romantic, despite the faintly hard-boiled gleam of this century in her eye, she picks white tulle and all the young married women sit up and take notice and all the old gentlemen go home with their hearts in waltz time. Miss Edith Baker, daughter of the George F. Bakers, stood at the threshold of her ballroom this winter in the perfection of débutante dresses—white silk tulle, cut demurely in front and daringly in back, with tiers of airy ruffles at the shoulders, and the waist tight, tight, tight as a little French doll's, with quite a wide silver ribbon, which was tied at the back in a stiff, childish bow.

- The best dresses are cut rather high in front and to the waist in back. Miss Barbara Holmes wore deep-red garnet net, with an altogether alluring bell-like flare at the bottom of the skirt, which had a train.

- All the smartest *carried* their bouquets, usually orchids or gardenias, with the stems wrapped in silver paper.

- That sophisticated and lovely infant, Miss Mary Taylor, who is only sixteen and already a somebody in New York, wore white, and her light hair swept right to her shoulders in a long brush stroke, with two rolls of curls behind—the coiffure par excellence for all young girls, this season.

- The ankle-length dresses worn at this party did not look as smart as those that just skimmed the floor.

- Every foot was encased in a wisp of a sandal, of gold or silver kid. The more unsubstantial and cut away, the better.

- At the smartest débutante parties, supper is served continuously through the evening, and the traditional champagne, scrambled eggs, sausage, and ice-cream are as much in evidence as ever.



HOYNINGEN-HUENÉ, PARIS

PHILIPPE ET GASTON



• Cruise clothes should include a town dress for places like Havana, where you don't go about in sports clothes. The printed silk above is in a small grey-and-white check and has short sleeves. The white scarf and long-sleeved jacket make it look well on an older woman, too; Atkins



• A well-planned travel wardrobe without a lace dress is about as inconceivable as a sloop without a sail. Even landlubbers know that lace won't muss. This is of coarse white Viennese lace and has a short-sleeved lace jacket and a bright blue ribbon belt; Altman

• Imagine this bright peacock-blue chiffon dancing against the stars of a tropical night on some gay roof in Havana. Or imagine how right it would look with grey hair. The chiffon twists over the shoulders to make two big, droopy bows in back; Mrs. Franklin, Inc.

• Here's a new and amusing idea for youthful denizens of the dance floor. Paradoxically, its cut is formal and its fabric is ribbed white cotton. And it takes like a duck to the laundress' tub. The jacket is of deep pink Rodier cotton. The ensemble is from Saks-Fifth Avenue



• Angel-skin jersey is one of the most lush of the sports fabrics, this season. The pale banana-yellow colour of this dress would be delightful against the tropical greenery of a place like Jamaica. The belt is of brown calf-skin, and brown accessories should accent it; from Bendel

• The saltiest combination on the sea will always be that lusty trio—red, white, and blue. Here it is the almost-sleeveless dress of smart rough silk that draws the white, with the red and blue appearing in the leather belt and wool jacket. This Lyolène model is from Best

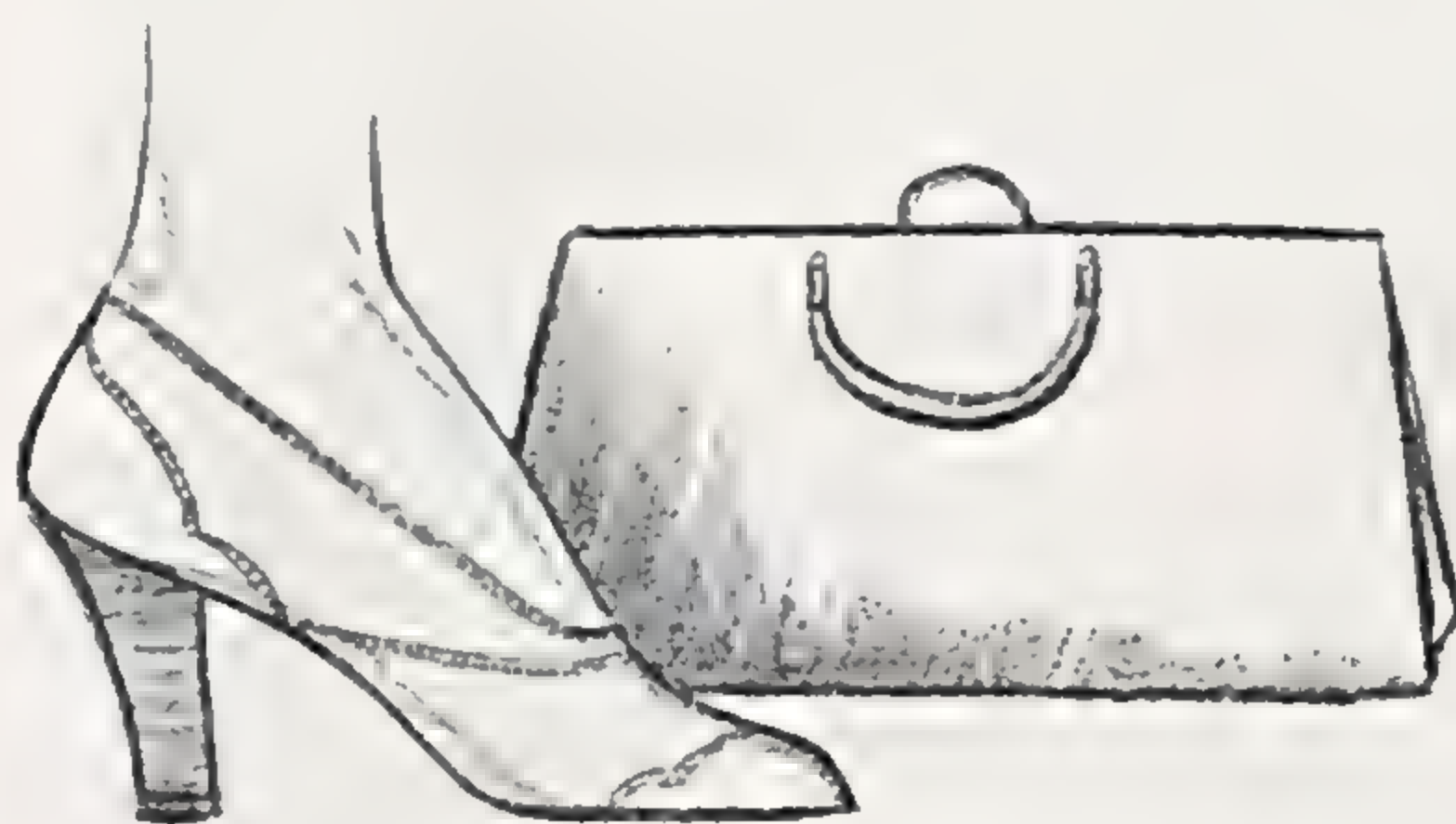
• You will need a coat for windy, grey days and for beginning and ending your cruise adventure. This one is of a new, soft chinchilla in navy-blue with a brick-red jersey scarf, or in beige with a brown scarf; from Best. The "Travelure" suitcase is from Mendel-Drucker

**Vogue's collection of
clothes for a cruise**

Thin sweater
with cowl neck-about
four dollars: Best



Brown calf street
pump and bag:
Delman
Débutante Dept.



Sticked bloused
crown felt hat-
about Ten
dollars: Altman

Inexpensive Finds of the Fortnight

Ribbed knit jacket
and gored flannel
skirt from
Peck and Peck



Left knight-hany
felt hat: Altman

Angora knit cap
Ties at back: Best
Striped silk scarf
brown and white:
Macy

Linen thread knit
Sleeveless blouse:
found at Altman

Wool suit with Irish
lace blouse: Russoka



Glove cotton
suede jacket
with clips:
Peck and Peck



Lynen's belt
of hand-sewn
circular ribbon:
Mrs. Franklin

Wool suit with
striped scarf
and belt:
Best



Cotton mesh gloves
with one button
cuff: Solo-Fifth Ave.



Inexpensive
charm bracelet: Best

Cherry-red three-
piece bondsuit:
Best



Brown alligator calf bag
with Talon slide fastener:
Bonwit Teller



DESIGNS FOR
PRACTICAL
DRESSMAKING



**Six models cut according
to the new rules**

FROCK No. 5908—A detachable cape buttons onto this frock, making it practical for spring wear. Of "Jigara," a crêpe from Onondaga. Designed for sizes 32 to 42

ENSEMBLE No. S3554—Diagonal wool and jersey combine in this suit with a surplice blouse. A scarf buttons to the jacket. Designed for sizes 12 to 20; 30 to 38

JACKET No. 5910 SKIRT No. 5911—The jacket has darts that emphasize the fit of the upper section. The skirt is well-cut. Designed for sizes 12 to 42; skirt, 26 to 38

COAT No. 5916—Military lapels give this trim coat a new look, as does the high, buttoned waist-line. Lightweight wool is the fabric. Designed for sizes 32 to 44

FROCK No. 5909—This canton crêpe frock with a separate bolero attached to a girdle is designed for short figures; adjustable sleeves. Designed for sizes 32 to 40

FROCK No. 5915—You can make this chiffon frock in ankle-length, as it is shown, or shorter. The soft front and open sleeves are chic. Designed for sizes 32 to 44

BACK VIEWS ARE

SHOWN ON PAGE 86

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. The prices of patterns are given on page 29

MOCK TURTLE SOUP

*desired on every
fine table*

*yet so difficult to
"make" unless you serve
Campbell's*

Few homes, no matter how palatial, can boast a skilled French chef in the kitchen. And no home can enjoy the services of the greatest soup chefs in the world unless Campbell's Soups are served.

In the menus of those who pride themselves on the excellence of their cuisine, Mock Turtle Soup is a prized enjoyment. How simple it becomes to serve it at will simply by permitting Campbell's chefs to supply it in all its appealing and exquisite perfection!

Tempting, tender pieces of the meat for which this soup is renowned, blended in a rich beef broth, with tomato purée, celery, fresh herbs, nice seasonings, and the unmistakable bouquet of fine sherry.

21 kinds to choose from . . .

| | |
|---------------|-------------------|
| Asparagus | Mulligatawny |
| Bean | Mutton |
| Beef | Ox Tail |
| Bouillon | Pea |
| Celery | Pepper Pot |
| Chicken | Printanier |
| Chicken-Gumbo | Tomato |
| Clam Chowder | Tomato-Okra |
| Consommé | Vegetable |
| Julienne | Vegetable-Beef |
| Mock Turtle | Vermicelli-Tomato |

11 cents a can



Look for the Red-and-White Label

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS

TIPS ON THE SHOP MARKET

By Shop-Hound



FOR sports clothes, if you are needing them, I can give you no better advice than to go to Charles Walnut's. The other day, I saw his new knitted things for spring, and it is to weep, infants. If you could not be tempted by a honey coloured silk chenille suit with a white, green, and honey plaid blouse, then you are a hardened, unimaginative old clod, and I am through with you. Myself, I was taken by a hat, shallow crowned and broadish brimmed, entirely crocheted in bright Renaissance-blue, with a band of beige. One dress was knitted, black, with a neck-line and belt of braided white angora wool and with a turban in black with a braided white band. Charles Walnut will also make up sports shoes of knitted wool, which, I am telling you, look extremely well on the foot. Then, there are any number of attractive knitted sports dresses, some with separate boleros, which make the dresses into complete costumes. And dozens of fetching little woollen scarfs.

- The news is that Bloomingdale has given birth to a fine bouncing dog department, full of all a canine heart could wish, and a whole lot more that he probably doesn't wish, but that is good for him, like combs and brushes and such. All the standard equipment for dog upkeep is to be found here, besides many bright thoughts that you may not have seen. Galoshes, for instance, little round galoshes for going out into the snow in; Bruno, come right back in the house and put your galoshes on, you'll catch your death of distemper. Turtle-necked sweaters, in red and a very smart green, for puppies who will accept nothing but the best. A fitted case for a dog who is going away for a visit somewhere, neatly fitted

with such toilet articles as combs, brushes, antiseptics, and even a rubber toy for leisure moments. Another bag, a very smart one in the airplane luggage type, striped canvas and all that, which, being properly ventilated, is occupied by the travelling dog himself. I was very much impressed with the excellent and extensive variety of dog-beds here, mostly of canvas, some mere cots of canvas stretched across a frame high enough to keep the sleeper out of draughts; others more elaborate affairs with backs (like a hammock), made of bright canvas, and a few made of some really good-looking awning stripes and checks.

On my way out of Bloomingdale's, the vicissitudes of crowds drove me into the china department, where I came upon some of the best kitchen china on the market. There was a complete range, from mixing bowls to tea-cups, of heavy crockery, half-white and half-black. The tea-things are, in my mind, admirably suited for use in a country house by even lords and ladies.

- It is a pretty thankless job, hammering these words out on the typewriter, breathing stale winter air, when I know all you pampered darlings are going to be lying on the hot sands or on the deck of a luxurious yacht when you read them. And just to show what a lovely, magnanimous character I have, I am going to tell you about a shop in Havana, for which you are doubtless bound. Just give away the information, when a meaner nature would withhold it to spite you. I am talking about El Encanto, Havana's magnificent department store, where one hundred and sixty out of the sixteen hundred employees speak English. It is more than a department store, for it has an information bureau that gives the most exhaustive information about everything, from lists of hotels and boarding-houses to the names of the most spectacular cabarets. If you are going to be Just A Vagabond, you can have your mail sent there. As to more expected services, they sell real French models, unpolluted. What interests my sordid little mind, however, is the fact that El Encanto has a very fine perfume department and that, at its counters, you may buy for the merest song perfumes that you would

have to mortgage the old home for back in New York. Cigarettes (Cuban cigarettes) cost around five cents a package.

- I heard a woman say the other day that it was the hardest thing in the world to find nice, all-wool, simple throws for sofas and chaises longues. She said she had seen plenty of magnificent fancy ones, all taffeta and satin and trimmings. What she wanted was a woven woollen one, and she had another specification, that it shouldn't be in one of the deadly monotones. She wanted a little colour in her life. Drawing myself up to the full height of the Shop-Hound inches, I let her have it. "Madam," I said, "have you never heard tell of the Churchill weaves? No? You poor ignoramus," I said. Now that I have written that down, it doesn't sound so good; maybe you haven't heard of them either, and maybe I have hurt your feelings. So I will tell you gently.

Churchill weaves are made in the Kentucky mountains, along with other good things, and these woven blankets are intoxicating, too, as a matter of fact. You can get them in New York at Munyer's, as well as at several department stores. They are soft, thick, well-woven things that have the best colourings I have seen in blankets. One, in particular, is in mauve, green, and mauve-and-green plaid. Besides plaids, the mountaineers have tried their hands at modern design, and there are some with angles and parallelograms that are pretty good. To sum up, ladies and gentlemen, Churchill covers are among the very best of their kind.

- True to what we learned out of the poetry book, winter came, and, sure enough, spring was not so far behind. Among the shops that are flaunting their spring (Continued on page 92)

- Shop-Hound practically spends her life snooping about the shops. If you need any information about shopping, address Vogue's Shop-Hound, 420 Lexington Avenue, New York City (and enclose a stamp)

Gold-finished double Vanity embellished with "Chevron" design: Compact Powder and Lipstick \$2.00

Mascara: in a platinum-toned case with blue modernistic "Chevron" design in French Enamel \$1.25



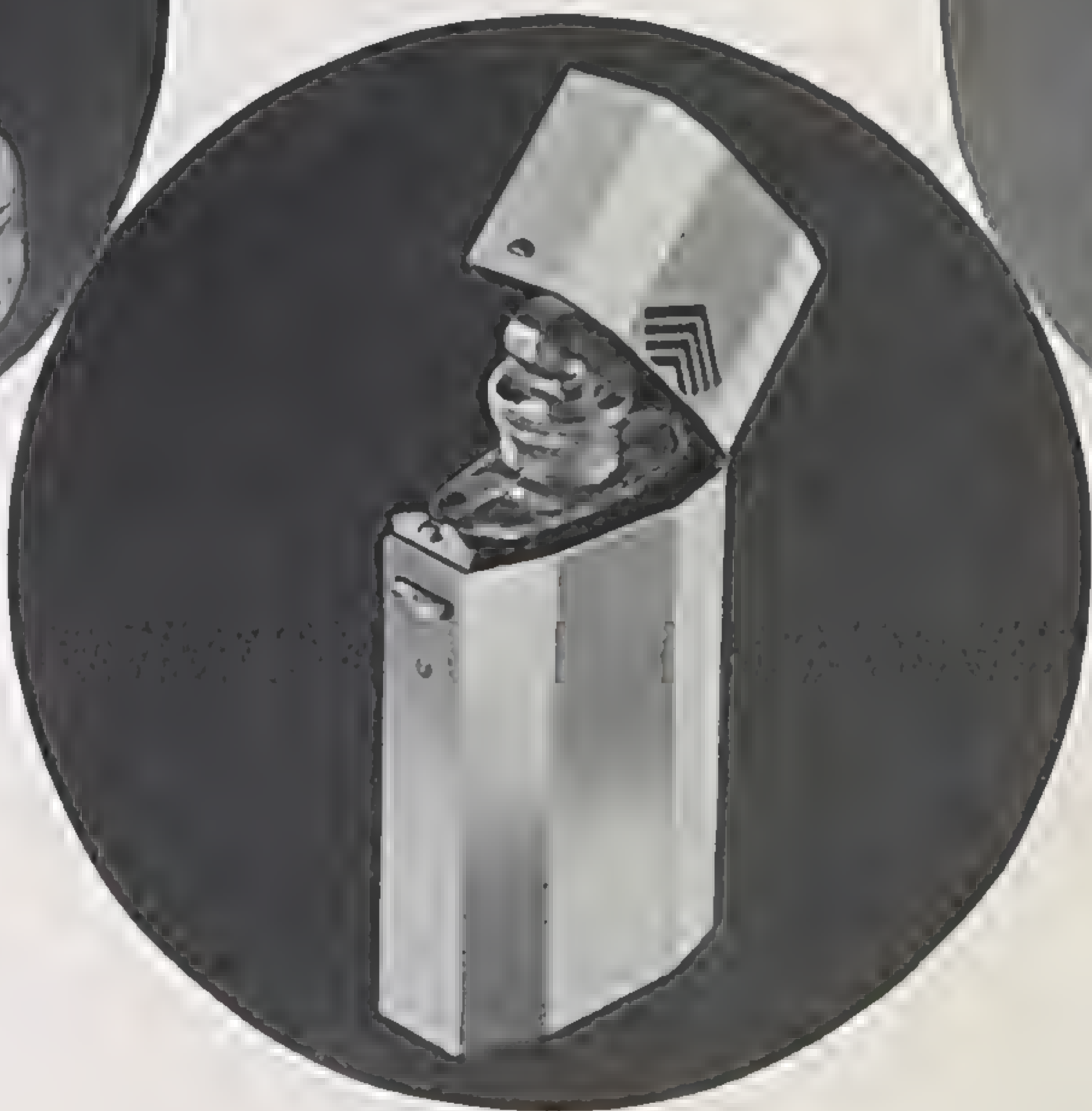
Gold-finished triple Vanity: Compact Powder, Rouge and Lipstick \$2.50
Also presented in two Models De Luxe with French Enamelled designs in four distinctive color combinations, gold-finished or platinum-toned \$3.50



Platinum-toned Rouge Compact. In six Houbigant shades, including the two latest tones: "Mat" (medium) and "Moderne" (raspberry) 75c



Gold-finished Powder Compact with green "Chevron" design in French Enamel. In three shades: Blanche, Naturelle and Rachel \$1.00



Purse-size Parfum fitted into a gold-finished case. Odeurs: BOIS DORMANT, FLEUR BIENAIMÉE, AU MATIN, QUELQUES FLEURS, LE PARFUM IDÉAL and others, \$1.75.

Houbigant Compacts retain the fine texture, the smooth-spreading and adherent qualities of the loose powder, because they are loose powder, compressed by an exclusive process. The rubbing of the puff will instantly revert them to loose form. Refills are . . 50c.

Houbigant constantly creates new accessories for the purse, which are as practical as they are attuned to the vogue. Women have therefore come to regard the great French parfumeur as the authority in the styling of requisites to make-up.

HOUBIGANT

PARIS



**FASCINATING
FRENCH
PERFUMES**

*"Forever
and
Nuit Espagnole"*

Created
especially
for *El Encanto*

Come in to see us
when you are in
Havana...Perfumes
—linens—rare im-
ports—gifts for all.

On request—Interest-
ing Tourist Booklet.

**El
Encanto**

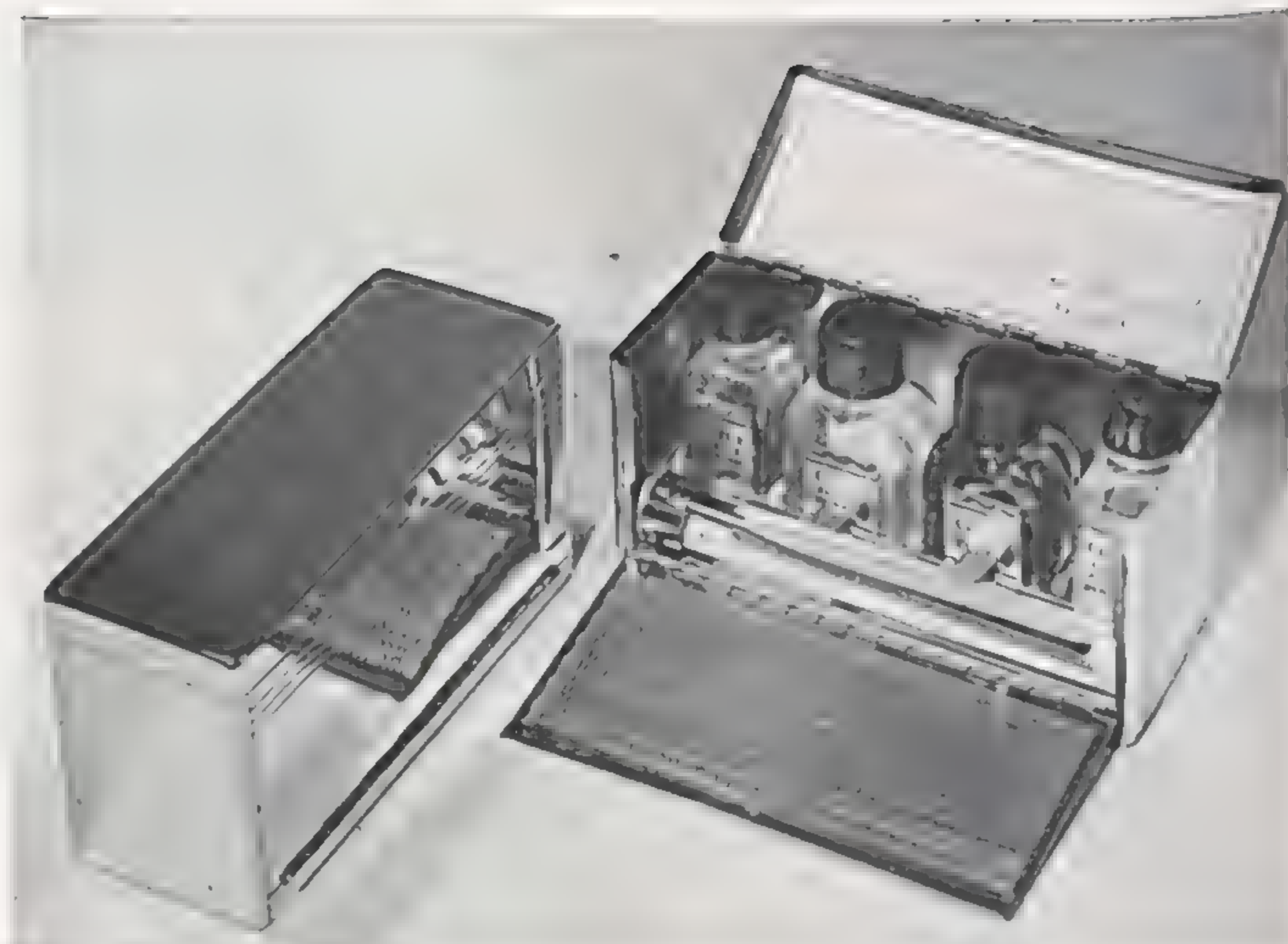
SOLIS, ENTRIALGO & CO.
Cuba's Largest and Smartest
Department Store
• HAVANA •



**NUIT
ESPAGNOLE**

**FOR
EVER**

*López
Mendez*



LÉON DE VOS

This is the newest Cutex manicure set, in its extremely smart metal case, so compactly fitted you can turn it up-side down without anything falling out

ON HER DRESSING-TABLE

OUT in Hollywood, where make-up is a vital factor in making careers, as well as faces, Max Factor has been creating cosmetics for many years. And his knowledge of what helps to make a face beautiful for the films is of remarkable aid in making it beautiful for every-day life. For example, among his wide range of preparations is a make-up blender which speaks at once of professional knowledge and which has a most satisfactory manner of blending your rouge and powder naturally into your skin. Then, he has a famous colour harmony ensemble, in which each cosmetic that you need is chosen to harmonize with your own colouring, a convenient and satisfactory manner of availing yourself of expert advice. All the Max Factor preparations bear a guarantee of their purity, and they can be purchased at shops in the larger cities or direct from their maker in Hollywood.

It is simpler to create natural, lasting beauty for our hair than for any other feature we possess, because all we have to do, in order to have it respond immediately with new life and lustre, is to give it a decent amount of care. Yet, we go on with our hurried shampoos and general lack of care, with no better excuse than that we mean to do better when we have more time. Now, the Ogilvie Sisters, who have done miracles to further the cause of hair beauty, have introduced a new preparation, which should remedy all this. It is known as a reconditioning oil, and if it is used before every shampoo (and if the shampoo is a good one), it will more than fulfil its title as a complete "reconditioner." Of course, you can have the treatment and shampoo in the inimitable Ogilvie manner at one of their own salons, or you can give it to yourself in the following manner.

THE RECONDITIONING METHOD

After the hair is brushed free of surface dust, a little of the reconditioning oil is heated and applied over the scalp and all over the hair, as well.

The oil stays on from ten minutes to half an hour, and during the last few minutes hot towels are wrapped around the head to help the oil to penetrate, and the shampoo proceeds. The Ogilvie Sisters have an olive-castile shampoo that works into a marvellous fluffy lather and leaves your hair shiningly clean. After a second lathering and plenty of rinsing, you go a step further in your good work by massaging your scalp while the hair is drying. So thoroughly health-giving is this new oil that not only will your hair be softer and more lustrous, but even the ends will out-grow the dry, brittle look that so frequently appears with continual waving. The reconditioning oil can be purchased in the many shops throughout the country where the Ogilvie Sisters preparations are sold.

BEAUTY AND HORMONES

Every so often, there appears upon the cosmetic horizon a preparation that has won its following by having one woman tell another about its virtues, until there is a demand created before it has even been introduced to the public. Such a one is the cream known as the DeKama Creme Harmonique. This is a cream containing a glandular extract, which is made by a physician who has been experimenting with gland extracts for over twenty years. The theory of this is that this cream, due to its glandular content, is able to feed the skin and help in preventing lines and wrinkles. Whatever your belief may be in such a theory, the presence of the extract is guaranteed, and the fact remains that ladies buy this cream, use it, and grow more beautiful thereby. And regarded in the less spectacular light of an anti-wrinkle preparation, it possesses a marked faculty of softening and smoothing the skin during the brief period for which its application is suggested. DeKama Creme Harmonique can be purchased at Saks-Fifth Avenue, in New York, and in some of the leading shops throughout the country.

ARE Frenchwomen MORE ATTRACTIVE THAN American Women?



Read this interesting interview with

Mrs. James J. Cabot
of Boston and Paris

WHAT IS THE TRUTH? . . . Are Frenchwomen really more attractive than American women?

"Most certainly not," says Mrs. Cabot. "But . . . Frenchwomen are clever! Often they give the impression of being better looking than they really are . . . They are expert in the art of make-up and are always fresh and charming because they think nothing of renewing their make-up half a dozen times a day.

"Each time they cleanse their skin completely," Mrs. Cabot emphasizes. "They rarely allow water to touch their skin, but prefer cold cream for cleansing.

"This is a new reason for appreciating an old friend—Pond's. Not only is Pond's Cold Cream the purest and best for cleansing—but it is so economical it reconciles French chic with a New England conscience."

Mrs. Cabot likes Pond's Cleansing Tissues to remove cold cream, "especially in that charming peach color." And she finds Pond's Skin Freshener indispensable to tone and firm the skin."

"Another little nicety of the French toilette," she tells us, "is the use of vanishing cream as a foundation for make-up. How subtly rouge and powder may then be blended!

"I have a dry skin, so I find Pond's Vanishing Cream ideal."

FOLLOW THESE FOUR STEPS for the exquisite care of your skin:

1. Amply apply Pond's Cold Cream for thorough cleansing several times daily, always after exposure. Let the fine oils

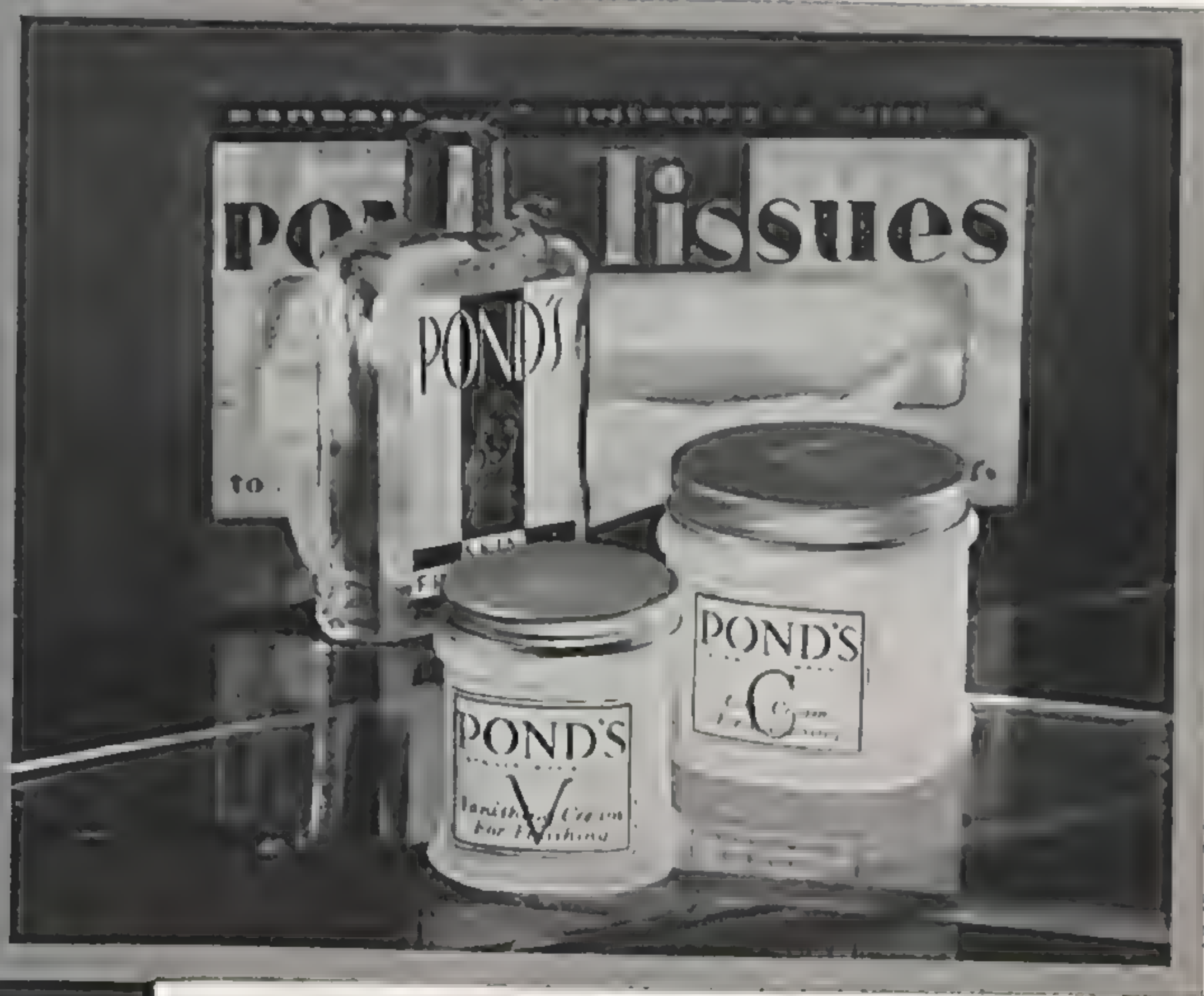
sink into the pores and float all dirt to the surface. At bedtime, repeat this cleansing to remove the day's accumulation of grime.

2. Wipe away with Pond's Cleansing Tissues, *softer*, more absorbent . . . in pure white or Parisian peach.

3. Now wet a pad of cotton with Pond's Skin Freshener. Pat briskly to tone and

firm; close and refine the pores, bring fresh, natural color to your cheeks.

4. Smooth on Pond's Vanishing Cream always before you powder. This disguises little blemishes and forms a lovely velvety finish. Use not only on your face but wherever you powder—neck, shoulders, arms . . . And it is marvelous to keep your hands soft and white.



"The longer I use them, the better I like them," MRS. CABOT says of Pond's "four splendid preparations."

SEND 10¢ FOR POND'S 4 PREPARATIONS
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Tune in on Pond's program, every Friday evening at 9:30 P. M., E. S. T. Leo Reisman and his Orchestra and guest artist. WEA and N. B. C. Network.

Peggy Hoyt INC

16 East 55th St • New York
New York's Leading Dressmakers



A new Spring collection of great beauty and chic... created for that distinguished clientele who value the exclusiveness and satisfaction of individually made-to-order clothes.

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ANOTHER SLANT ON ACHIEVABLE CHIC



DESIGNS FOR
PRACTICAL
DRESSMAKING

• These details of the designs shown on page 80, together with their back views, show how much emphasis is placed this spring on wearability and simplicity, with waists neat and high and ingenuity at the neck

SEEN ON THE STAGE

(CONTINUED FROM PAGE 73)

whether the Presidential offspring shall be a boy or a girl (their effort is wasted for Mrs. Wintergreen bears both a boy and a girl). While the politicians are orating at the Madison Square Garden rally, wrestlers entertain their audience. And, through all the proceedings, the Vice-President ambles uncomfortably, ignored even when recognized.

In short, as should be abundantly evident from even so sketchy a synopsis, "Of Thee I Sing" is rich, rare entertainment. It has a deliciously incorrigible book, brimming over with hilarious and pungent laughter. In it, Kaufman demonstrates once again that his flair for comedy is unique in our current theatre. Morrie Ryskind collaborated with him.

George Gershwin's music is varied and invigorating. It shows a commendable effort to forsake the blatant jazz, which is rapidly succumbing to the mood of a less raucous day. Occasionally, deliberate dissonances of jazz creep in, but not often enough to disturb seriously the new manner he is evidently aspiring to.

Victor Moore plays Alexander Throtlebottom, the ignored nonentity who bears the imposing title of Vice-President of the United States, splendidly. He somehow manages to blend diffidence, obtuseness, eager curiosity, and morosity with truly comic gaucherie. Indeed, truly and continuously comic describes his performance. It is never either overstressed or understressed, is always within the frame, yet always stands out of it. The French Ambassador of Florenz Ames also "registers" every moment he is on the stage. William Gaxton brings freshness and enthusiasm to the rôle of the President. George Murphy is a most ingratiating juvenile; he and his partner, June O'Dea, dance with vigour and skill.

Lois Moran, the Mary Turner who becomes Mrs. Wintergreen, is lovely, sweet, and never saccharine. As the disappointed Beauty Contest Winner, Grace Brinkley answers fully the rôle's

requirements. But, then, no member of the cast falls below the level of the script—which is very high praise. And of all those who contributed to the production and are not visible to the audience only Jo Mielziner, whose settings are largely lacking both in atmosphere and distinction, and the persons responsible for the costumes—only they have not done their work well, more than well.

"SENTINELS"

But two other offerings of the fortnight merit mention—"Sentinels" by Lulu Vollmer and "Adam's Wife" by Theodore St. John. Miss Vollmer, the author of those affecting studies of the Carolina mountain folk, "Sun-Up" and "The Shame Woman," has, in her latest, descended to the plains. And, in her descent, she has lost or misplaced her sense of drama. For "Sentinels" is more the recounting of a play than a play, like listening to a friend tell the plot of a play he has seen. Most of the action takes place off-stage. Consequently, in spite of a rich theme and the sincerity which informs it, "Sentinels" fails to involve the spectator.

Ben Smith and Owen Davis, junior, play the two sons of the aristocratic Hathaways both as individual characters and as contrasts to each other, and to both bring understanding and verve. The two elderly Southerners are affectingly enacted by Virginia Howell and Sayre Crawley. Laura Bowman and Bashti Norwood give reality to the Negro rôles—and also that tender, nostalgic pathos peculiar to the race.

"ADAM'S WIFE"

"Adam's Wife" is written in three acts. A brief explanatory prologue would make the first two unnecessary. The whole play is in the third act. But that contains enough thrilling, technically expert melodrama sincerely written almost to compensate for the other two. And to promise much.

Whenever you look in a mirror

search for these 3 telltale signs of age...

... Then remember that Dorothy Gray's simple, inexpensive home treatments can keep you looking younger longer

☺ You know this sort of pathetic case... a friend who suddenly becomes sunk in depression... she who has discovered, all too bitterly, the 3 telltale places on her face where age shows first.

Fear of premature fading is a heart-stab no longer to be experienced by the thoroughly wise woman. Thanks to long experience in the science of facial aesthetics, based on thousands of recorded cases, Dorothy Gray extends definite release from this terrifying prospect.

Long ago she created a new science of facial rejuvenation. She sympathized with the plight of women in their worried thirties and forties. It was this urge to be of service which led to the discovery that in 3 telltale places facial aging starts its attack.

Your frank, friendly mirror is first to reveal this triple threat—lines at eyes and mouth, a doubling chin-line—crêpiness at the throat. Dorothy Gray pioneered in presenting specific treatments designed to prevent and overcome these signs of aging.

She was also first to assemble scientific home treatments, bringing to the convenience of your boudoir, the benefits of her famous Fifth Avenue Salon.

Best of all, these proven preventives and correctives require but a few minutes each day to bring you their priceless rewards—yet at a cost which is a tiny fraction of the cost of a Salon treatment.



WYNN RICHARDS

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So do not hesitate. Send today for the special book giving simple, explicit directions in the use of Dorothy Gray treatments. Then select the one designed especially for your difficulty, at your nearest fine shop.

Dorothy Gray
683 FIFTH AVENUE / NEW YORK CITY

Dorothy Gray Salons are located in New York, Paris, Chicago, San Francisco and Los Angeles.



1

FOR LINES AND WRINKLES: Cleansing Cream, Orange Flower Skin Lotion, Special Mixture, Special Toning Oil, Eye Wrinkle Paste, Patter, Astringent Cream (or Astringent Lotion if skin is oily).



2

FOR A DOUBLE CHIN: Cleansing Cream, Texture Lotion, Suppling Cream, Patter, Astringent Cream (or Astringent Lotion if skin is oily), Chin Strap.

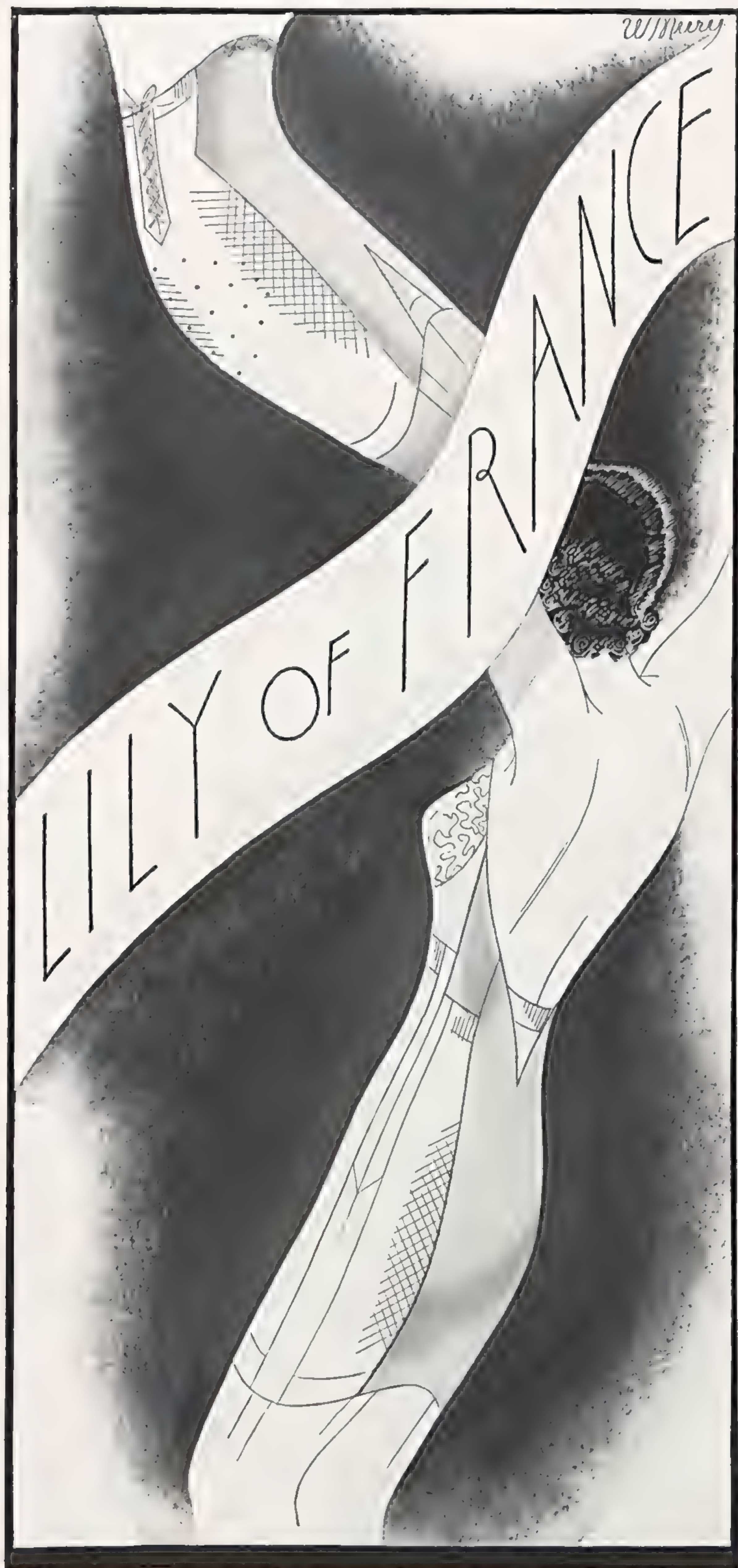


3

FOR A CRÊPY THROAT: Cleansing Cream, Orange Flower Skin Lotion, Special Skin Cream, Patter, Circulation Ointment, Astringent Cream (or Astringent Lotion if skin is oily).



In addition to Dorothy Gray treatment preparations, there is a complete ensemble of cosmetics—superfine powders, rouges, lip-sticks in today's smart shades.



SPRING'S PERFECT MODELS

The Smarter Shops are now Showing the Beautiful Lily of France Duo-Settes and Step-Ins • They express in the loveliness of smaller waistline and uplift bust the artistry which produces corsets in strict accord with the imperious demands of fashion, and endows them with uncopiable beauty.

LILY OF FRANCE

1115 BROADWAY, NEW YORK CITY

BACK VIEWS OF DESIGNS ON PAGES 60 AND 61



The back views shown above throw additional light on Couturier designs. (Model 154, designed in sizes 14 to 20, 32 to 38; 151 and 155, 32 to 40; and 153 and 156, in 34 to 40)

No. 152 is shown here without the scarf that ties back under the arms. Here, you can see its becoming cowl neck and skilfully moulded high waist-line. Designed in sizes 14 to 20; 32 to 38



THE GOSPELS OF BEAUTY

(CONTINUED FROM PAGE 65)

But don't go into a decline about getting the exact shade. With all the talk about colour harmony, it is still true that, for a person of average complexion, an average shade of rouge, well applied, will look well and go with any costume. Except with red. Red dresses are tricky, and you must find a shade of rouge that exactly matches. And one other rule stands out, and that is that the shade of the rouge must harmonize with the lipstick.

Sweeping general rules should always be avoided, since all they are for is to find exceptions to. But here is one rule elastic enough to be fairly dependable. This: that there are two fundamental classifications to natural colouring: pink and white, and ivory and flame. The first has a light, fair cast to the skin, and a true pink note in natural colour. This type is best complemented by the range of blue-reds, what we know as the raspberry shades. The second—the ivory and flame type—has a cream, ivory, even olive cast to the skin, and an underlying warm colour that has an orange lurking in it somewhere. For ladies of this type, the wide range of orange rouges is prescribed.

Of all make-up, nothing is as significant as our lipsticks. If we were perpetuating the gestures of the twentieth century for posterity, certainly putting on lipstick would head the list. An ode could be written to it, and to the way in which it serves as a staff for our morale, as well as a beautifier for our faces. It has come

to a point where gentlemen have even developed preferences in the very taste of lipsticks, so much of it do they sample in the course of *affaires du cœur*. Of course, the manner of wielding this red baton is of the utmost importance. We have to remember that it is the upper lip that controls the shape of the mouth, and that too much lipstick on the lower thickens the mouth. The wrong ladies shown on page 64 have followed this procedure.

Flatter the contours of your mouth every time. Put the lipstick out to the very edge of the lips, if Nature hasn't been so generous in the matter. Stop it well before the edges of your lips, if they are too full, and don't carry it to the corners (unless you want especially to elongate the line), because it is there that it smudges so easily, and nothing is worse than a blurred look. If you pout a little at yourself in the mirror, you can see how far in you should apply the lipstick. And don't forget that nothing makes the cleft so well or leaves so smooth a surface as your own little finger-tip following after the lipstick. Older women, and conservative younger ones like lip-salve in place of lipstick, and it is excellent for sports.

As to the eyes, these play such a stellar rôle in make-up that Vogue's next Gospel of Beauty will be entirely dedicated to that subject. Suffice to say here that the right-and-wrong-about-face ladies demonstrate clearly how it can be overdone, underdone, and done to most charming effect.

COLDS

make handkerchiefs dangerous

Prevent self-infection by using
KLEENEX
Disposable Tissues



**Former 50c size
now 35c**

THE common handkerchief is now known to be an almost unbelievable source of danger during colds. A danger to yourself, your family, to everyone about you.

When you have a cold, thousands of germs are poured into your handkerchief *every time you use it*. Millions of dangerous organisms are soon concentrated in this small space.

These germs are carried to your nose and mouth each time you use your handkerchief. They're spread through the air, they contaminate clothing and laundry bags.

Now—a health handkerchief!

When you have a cold, use the handkerchief that's safe. Use Kleenex! You've surely heard of it? Exquisite tissues of rayon-cellulose . . . so soft, so gentle, so cloth-like . . . so totally different from any other tissue substances you may have known.

But here's the really remarkable thing about Kleenex:

Though superior to handkerchiefs in every way, it *costs far less than laundering alone!*

So you need use each tissue but once. Then you destroy it. Completely. And destroy germs too. You need never touch a soiled, damp, unpleasant handkerchief to your face. *Need never wash one.*

Former 50c size now 35c

And now Kleenex costs much less than ever before! Twice as many people are using Kleenex as one short year ago—that means the price is less for all!

So the big box that formerly was priced at 50c, now costs but 35c, at any drug, dry goods or department store. Never pay more.

Indispensable in beauty care

For removing face creams, you should use Kleenex *always*. You need the powerful absorbency of Kleenex to blot up those fine impurities that cling so stubbornly in the pores.

Use Kleenex, too, for applying and blending make-up, to get the effect of natural loveliness that smart women wish today.

KLEENEX *disposable*
TISSUES

KLEENEX COMPANY,
Lake Michigan Building,
Chicago, Illinois



Please send me free trial supply Kleenex.

V-2

Name _____

Street _____

City _____ State _____

In Canada, address: 330 Bay Street, Toronto, Ont.

Germ-filled handkerchiefs are a menace to society!



Made as a tribute to the one hundred year record of Reynier... brought from Grenoble in France in but a limited quantity, and sold only by certain favored shops... at the gift price of \$3.95... "Reynier's Centennial"... a six button length slip-on, in black, white or beige.

REYNIER & CO. GRENoble, ISERE, FRANCE
432 FOURTH AVENUE, NEW YORK CITY

NEW LINES CUT TO FLATTER

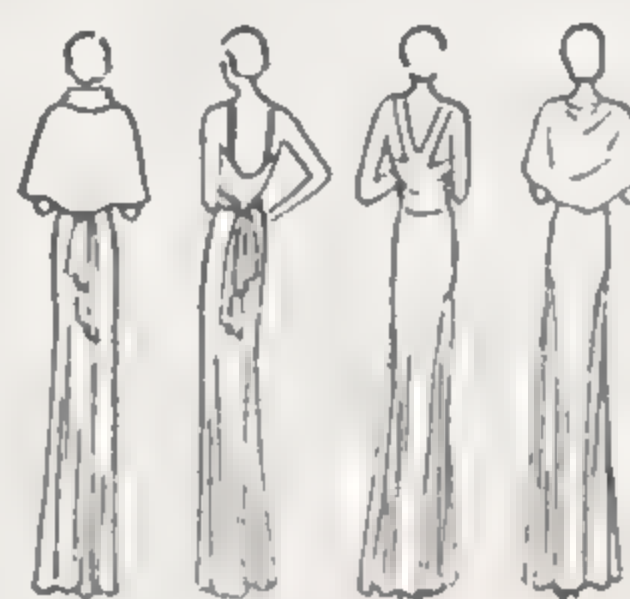


S3555

S3553

•EVENING ENSEMBLE S3555
Satin. Low back; looped girdle, moulded bosom. Collared cape. Designed for sizes 32 to 40

•FROCK S3553
Sunday night model; Irish lace and georgette. In another version, this is a bridal dress. Designed for sizes 32 to 40



5922

•EVENING FROCK No. 5922—One-piece; satin or cotton lace with Irish lace design. Slip-on cape collar. Designed for sizes 32 to 40



5918

•PYJAMAS No. 5918—Practically backless, with a bow at the neck and a tiny jacket. Of flat crêpe. Designed for sizes 32 to 42



5918

DESIGNS FOR PRACTICAL DRESSMAKING

Wherever you are . . .
wherever you go . . .

there is one source of Beauty you can depend upon

★ Whether you have followed the sun to the South, or the Olympic stars to the North, one thing is certain...you want to be lovely. And loveliness in February, more than at any other time, requires the intervention of Elizabeth Arden.

★ There are two ways to acquire beauty. You can go to Elizabeth Arden. Or Elizabeth Arden can come to you.

In Miss Arden's Salons in the most important cities here and abroad and at the most amusing resorts, you may experience the ineffable thrill of an Elizabeth Arden treatment. Cool, deft fingers soothe each weary nerve, brace each muscle, banish the tiny wrinkles, apply the creams and lotions that your skin requires, and perform the final miracle of a lovely make-up to coordinate your face with your costume. It is difficult to conceive of a more profitable way of spending an hour.

In Miss Arden's Preparations you will find the answer to every problem your skin presents. These preparations are Elizabeth Arden's personal representatives. Created by her personally, blended in her own laboratories, Miss Arden's creams, lotions and make-up accessories can be applied at home with sure results, if her instructions are faithfully followed.



★ In February these preparations will promote loveliness:

Wherever you are...

VENETIAN CLEANSING CREAM...Melts into the pores, rids them of dust and impurities, leaves skin soft and receptive. \$1, \$2, \$3, \$6.

VENETIAN ARDENA SKIN TONIC...tones, firms and whitens the skin and keeps the tissues healthy. Use with and after Cleansing Cream. 85c, \$2, \$3.75, \$9.

VELVA BATH...A cream soap that comes in a big, plump tube. Use it on the body, and always for washing the hands, to keep the skin smooth and satiny. \$1.50.

VENETIAN ORANGE SKIN FOOD...Rounds out wrinkles and hollows and keeps the skin soft and firm. \$1, \$1.75, \$2.75, \$4.25.

ARDENA VELVA CREAM...Nourishes the cells and keeps the skin smooth without fattening it. \$1, \$2, \$3, \$6.

HAND CREAM...Prevents chapping, whitens and softens the hands. \$1.

CREAM ULTRA-AMORETTA...Since the skin is usually quite dry this time of the year, this combination of Amoretta Cream and a delicate oil is the perfect foundation for make-up. White, Special Rachel, Bronze. \$1, \$2.

PROTECTA CREAM...Whether you are South, North, or at home, your skin is subject to severe temperature changes. To protect it from the sun, if you are South; the snow, if you are North, and from the cold and wind if you are at home... use Protecta Cream faithfully. It gives the skin a superb finish that is waterproof. Four shades. \$3.

VENETIAN SPECIAL EYE LOTION...Apply with eye-cup, morning and night, to cleanse and tone the eyes and prevent the smarting that usually results from watching sun or snow. \$1, \$2.50.

If you are South...

IDEAL SUNBURN OIL...insures a uniform tan. Apply it before bathing and beach-basking to prevent blistering and sun sting. \$6.

ELIZABETH ARDEN
LONDON • PARIS • BERLIN • ROME • MADRID
691 FIFTH AVENUE • NEW YORK CITY © Elizabeth Arden, 1932

FORMALITY IN CUT AND FABRIC

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 82)



FROCK 5871—Two versions: of georgette and lace or sheer crêpe. Designed for sizes 32 to 42

EVENING WRAP 5878 Velvet. Collar and buttons optional. Designed for sizes 14 to 40



EVENING FROCK No. S3545—Skinner's satin is used for this. Designed for sizes 32 to 40

EVENING FROCK No. S3545—Beautifully fitted; back drapery. Designed for sizes 32 to 40

DESIGNS FOR PRACTICAL DRESSMAKING

fripperies is Rhoda, a very ne plus ultra establishment on Madison Avenue. The things here are so appetizing that, unless you are more or less solvent, I would advise you to avoid the agony you would suffer from going there and not being able to buy everything you saw. Not that they're expensive, for you can't help being impressed with the discrepancy between the divinity of the clothes and the reasonableness of the prices. Typical models are: a rough wool suit in a bright deep blue, with a blouse of thin silk in a mad red-and-white pattern. A devastating spring coat, made of dark blue woollen, very rough, cut with epaulets over the shoulders and lined with a white mesh, so coarse that it has great holes in it, through which the dark blue shows. Another suit for spring, also in dark blue, is softly cut and has a wonderful collar that starts out from the neck and ends by being part of the sleeves. It has a blouse of that preposterously rough crêpe that I adore, in white.

For afternoon, there is a black crêpe dress with a bow and long ends made of coarse white Binche lace and inserted right into the dress over the hips. Also, a black rough crêpe dress with a wide band of light bright green set into the waist section as its only trimming. For evening, I know of no shop that has more dazzling dresses than Rhoda. A sweetie is a simple, flowing thing of violet chiffon with a waist section of magenta antique satin, made as trim and tight as a girdle and doing the most seductive things to your figure. Another violet chiffon has a little jacket of magenta chiffon, thick with shirring, and a group of three magenta roses plunk below your waist in back. Last, a rough crêpe evening dress in bright, bright yellow and a jacket of brown crêpe with a scarf like a lei attached, that can be adjusted millions of different ways.

• If you are thinking of bringing another little American into being, you are also thinking of where you are going to buy maternity clothes. I will also bet that you are thinking that, no matter where you get them, you will look pretty bad. Be of good cheer, for there is balm in Gilead, believe it or not. There is a shop on Madison Avenue called Josephine that specializes in clothes for imminent mothers, and I am all for the place, for it seems to me to have solved many of the biggest and worst problems. In the first place, all the things are made to order, Madame Josephine believing (and I think rightly) that no two women go to pieces in the same place, but each disintegrates in her own individual fashion. So she fixes you up to look like something according to what's wrong with your shape. Some of her good ideas are: that skirts should flare somewhat at the bottom, to obviate that barrel silhouette; that a border of soft white along the neckline, as a bit of lace or a fold of chiffon, does wonders for drawing the eye upward; that jackets are the great, the infallible, saving grace. Most of her designs come to her when she confronts each separate problem; but I saw two models in the rough muslin that convinced me that she knows this

branch of dressmaking as few do. One of these had a surplice front that was bordered with a deep circular flounce that would conceal triplets; the other had revers that were also banded with a deep circular ruffle, coming low down in the front. Both had adjustable waist-lines. The cut in both of them was something of a miracle, being very trickily designed to flatten the back and make the front appear concave by concentrating interest at the top and at the bottom of each dress.

• Vogue herewith hands a large, elaborate bouquet to Vogue. Months ago, when some of you readers were still in pantaloons, we came right out and said we thought it would be a good idea if some bright girl got a job in a florist's, helping all the sad young men to pick out flowers for their lady-loves and steering them away from sweet-pease in corsages. Now, such a phenomenon has actually appeared upon the New York horizon. The Waldorf-Astoria branch of Wadley and Smythe has procured the services of a young lady called Mrs. Stephen Gelatti, whose job is about what she makes it, and what she is making it is that of guide, philosopher, and friend to flower-buying males. She has extremely good taste and some decorating experience, and part of her work is designing the decorations for parties and such. But there are others in this big wonderful city who can arrange a mean centrepiece. Mrs. Gelatti's significance to me is as a reformer, and I am sure you will think so, too. Think of all the hard, ugly little atrocities you have received in the name of flowers; think how much better Michael would have done had you been at his elbow to tell him what's what. Now everything's going to be all right. You can R.I.P. knowing that the flowers you are bunched with tonight will be wearable.

• I have never been able to write poetry. I have always been just as glad. But if I could, I would now compose a slight ode to the shop of Vera Sanville, where I have been seeing clothes for spring. The reason I would like to be able to record my impressions in metre is that I suspect that you all accuse me of levity, behind my back, and I would like you to realize that I am being very, very serious when I say that Vera Sanville's clothes are magnificent. Suppose I just skip any adjectives and get on to the facts. 1. A dress and jacket of a printed brown crêpe, the dress divinely plain with a yoke faggoted into the dress and tying in a bow in the middle, the jacket tiny with that sort of sleeves called "dolman," but cut off so short that they are just little bits of things. 2. A dress and jacket of a print scattered with daisies, both embellished with surprising bits of shirring here and there. Each of these costumes costs around \$35.

Going on to the evening things, we find: 1. A dinner-dress in a colour combination Miss Sanville loves (and so will you)—deep blue chiffon with a thick, luxurious chiffon girdle in the blue combined with a clear Irish-green. The sleeves are short and trickily made, (Continued on page 102)



© 1932 C. T. C.

THE CIGARETTE FOR INDIVIDUALISTS



THE international fame of the Condossis Family of Cigarettes clearly reflects the attitude of epicures toward the so-called popular brands. ¶ Those whose individualistic tastes rebel against mass-intended inferiorities find their ideal in one of the three Condossis cigarettes. ¶ Prince Condossis is a classic example—a super-blend of rare Turkish-Macedonian tobaccos, splendidly conceived for friendly, informal companionship. ¶ King Condossis is of a similar blend, but in a stately size for the formal dinner or evening affair. ¶ Count Condossis is a masterpiece of the Virginia blend type—the inevitable improvement over crude popular cigarettes. ¶ The Condossis group of cigarettes is offered at all smart town and country clubs, hotels and tobacconists.

COUNT CONDOSSIS—20 FOR 20 CENTS PRINCE CONDOSSIS—10 FOR 15 CENTS KING CONDOSSIS—10 FOR 25 CENTS

AN ASSORTMENT OF CHILDREN'S CLOTHES

FOR PARTIES OR PLAY



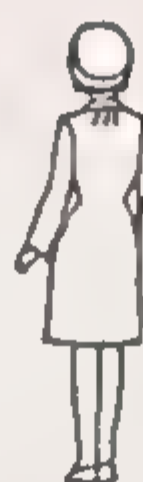
3232

FROCK 3231—Georgette and lace make a frock for a flower girl. Designed for sizes 4 to 10

HAT SET No. 3232 These five hats are cut from two designs. Designed for sizes 19 to 23



3231



3231

3230

3233

ROMPER 3233—"Easy-to-Make". Embroidery design included. Designed for 6 months; 1 year

COAT 3230—Cape optional. Crêpey wool with beaver, or corduroy. Designed for sizes 8 to 14

FROCK No. 3231—Shorter version, with puff sleeves, of frock at upper left. Designed for sizes 4 to 10

DESIGNS FOR PRACTICAL DRESSMAKING

WINDOW-SILL GARDENS

(CONTINUED FROM PAGE 70)

Cypripedium, lasts about ten; and the Cymbidium—a long spray with a yellowish bronze flower—has been known to keep fresh until the ripe old age of six or eight weeks.

Quite the rage in indoor plants nowadays is that old parlour favourite of the 'Nineties—the awkward rubber plant. Ficus Pandurata, if you want the bitter truth. Awkward it is, and that's wherein lies the charm. Its strange silhouette cuts an extraordinarily smart effect against a modern white wall—as you see in the photograph on page 71. It comes from a jungle originally, and it isn't happy unless living in a nice tepid spot—about 70 or 80 temperature by day and 65 by night. Chills are bad for it, and, if a leaf is accidentally broken, the wound must be cauterized by rubbing it with a handful of soil.

Gardenias can be coaxed into living under your roof, too, if you treat them right and love them enough. They're snobbish, sensitive guests, we warn you, though the old story that they will curl up and die at the touch of human hands is all hooey. The easiest thing to do is to buy a plant on the verge of blooming—and, for three weeks, it will squander its waxen beauty and poignant perfume. If you can't bear to part with it after its little hour of glory, you can keep the foliage for its glossy chic, but there's not much use in keeping the plant over to the second year. The nicest flowers bloom on youthful plants, so take cuttings from the old plant, choosing the youngest shoots, put them into clean sand until they root, then pot them in soil. A deal of tender nursing must be given gardenias through childhood—quantities of moisture in the air and in the soil, quantities of sun and warmth. A day temperature of 70 to 90; a night temperature of not less than 65.

WHITE FLOWERS

The modern mania for white flowers has brought back into the limelight a whole regiment of plants: the starkly beautiful calla-lily, the angelic lily-of-the-valley, freesia, white hyacinths, and narcissus. And, permit us to remind everybody here present, none of these bulb plants is tricky to grow. The calla-lily—born along the banks of the Nile and named by Citizen Pliny—is very obliging, blooming three or four times a year. It drinks heavily, wants its leaves sponged often, and demands a long nap from about June to October. You see, in its native Nile, during the dry season, it folded up and slept during these months, so take the bulbs out of the pots, dry them, and then repot them in October, for January blooming.

The star-faced freesia will bloom about sixteen weeks after the bulbs have been planted. It likes a rather cool start in life, a temperature of about 50. After it blooms, allow it to rest. Lilies-of-the-valley prefer to start life, too, in a cool dark place. After about four weeks of such isolation—don't forget the watering—you gradually bring them into the light and warmth.

Then there's that flower with the Wicked Allure—the story goes that Pluto used it to snare Proserpine into

Hell—the narcissus. It isn't at all fussy about where it grows—pebbles or soil will do, but start it in the dark, so that its root system can store up a good supply of food. Perfectly happy indoors and terribly chic is the hyacinth, in white or in colour, and it should live six or eight weeks in dark retirement at first. About two or three weeks after it is brought into the light, it will bloom. Another glorious flowering plant is the delicately tinted Persian cyclamen, but this young fellow hates the sun. Keep it in the deep dark shade when it is young, with a temperature of about 50, then gradually increase the temperature and light, but never subject it to the direct rays of old Sol.

FRESH IDEAS

The less obvious you can be in this language of flowers, the more fun. Suppose you have a liking for things British—why not bring masses of purplish heather into your house? If you're a red-headed beauty, mirrored window-boxes full of nasturtiums. They'll blossom two months after the seeds are planted. Nice and old-fashioned, especially in one of those old Victorian wire stands that are a new rage, would be pot after pot of fragrant heliotrope or, on a window-sill, row after row of primroses, as you see in the photograph on page 70. By the way, the rumour that is noised about concerning primrose poisoning is only true of the *Primula Obconica*. The other members of the family are harmless.

Something amusing is that sort of a sophisticated daisy called *Cineraria*. It blossoms lavishly and grows quickly from seed or small plants. Geraniums are not to be snubbed either. One very chic New Yorker has a whole window-sill of them in her beautiful living-room, and the effect is quite daring. You can see for yourself in the photograph on page 72. Waxen or dawn-pink begonia is one of the most docile and civilized things in the plant kingdom. The gorgeous flowering azalea, with its Oriental lavishness, is another plant too often forgotten by amateurs. Grow it from young plants bought at a nursery, give it cool fresh air, frequent sprayings, and a shady corner in life.

Good old ivy is a standby, but equally smart is the philodendron, a vine with leaves like baby elephant ears. It's a hale and hearty plant, thrives in water or soil, and has a very modern vivid green colour. Rather new to our eyes, too, is the delicious salad-green shade of the bird's nest fern. And, don't think for a minute that ferns belong to the era of the ottoman and what-not. One of the most charming ideas in indoor flora is that amusing wire stand shown on page 72, which is all rimmed round with maidenhair fern.

Well . . . there they are, the fresh ideas in indoor plants that have been thought up lately. Mind you, we don't say that rearing these plants is exactly child's play. Above all things, you must learn something about their nourishment, especially how much water they are to drink—not only water in (Continued on page 102)



PHOTO BY LINSTEAD

WITH A BETTER RIGHT THAN EVER TO YOUR FAVOR

Among women of discrimination, correct personal transportation has long meant the Chevrolet Six. The *new* Chevrolet is designed to establish this tradition even more firmly than before. Its new Fisher bodies have the ultra-modern streamline silhouette so much in vogue among the better-known custom cars. Interiors have wide, deeply cushioned seats, beautifully tailored upholstery and smartly fashioned hardware. In the matter of performance Chevrolet has shown an equal understanding of women's requirements. The new Chevrolet Six is spirited and powerful to a high degree, yet even smoother and quieter than before. Syncro-Mesh is combined with Free Wheeling to give quiet, easy gear-shifting and positive car control. In fact, the Chevrolet Six makes so many *new* bids for feminine favor that it has already won wide acceptance among women with exacting ideas about personal transportation.

Priced as low as \$475, f. o. b. Flint, Michigan. Special equipment extra. Low delivered prices and easy C. M. A. C. terms. Chevrolet Motor Co., Detroit, Michigan. Division of General Motors

**NEW
CHEVROLET
SIX**

T H E G R E A T A M E R I C A N V A L U E F O R 1 9 3 2



FRANCE, the fascinating! Medieval villages unaware of the passage of time...mountains whose lonely passes still echo to the march of Caesar's legions crossing to conquer Gaul...rivers bordered with castles, chateaux and great country houses in their silken gardens ▲ Cathedrals that carried the marching centuries to Heaven in their spires...purple headlands stretching into a Mediterranean sunset as they did when Hannibal crossed from Africa...France is old and every mile has its tale...a picture, perhaps you have dreamed ▲ Normandy and Brittany at their most provincial by the inn-to-inn route...or at its most cosmopolitan in Deauville ▲ Biarritz where life reflects the sparkle of Bay of Biscay...the whole magic Basque country with the sky-high Route des Pyrenees...Nimes, Arles and Avignon, awaiting in the sun, each with its Roman secrets...the French Riviera, a garden spot at all seasons...Aix les Bains and through the Alps to Alsace-Lorraine with its pine-clad Vosges ▲ Paris, the axis of delight, with week-end sorties to Vichy, Le Touquet, La Baule or Dinard ▲ A countryside of ancient Gaul with its luxurious railways and motor buses at truly moderate tariffs ▲ Any reputable travel agency will supply an itinerary of your own.

RAILWAYS OF FRANCE

701 Fifth Avenue, New York

THE RIVER CLUB

(CONTINUED FROM PAGE 68)

yourself on a sort of corridor, striped with more luncheon tables, with glass casement windows all along the river side, walls painted blue, and the nicest stark-white bamboo chairs you ever saw. Then, there is the café, with mechanistic-looking chairs in that natural coloured wood, much bright red, and high, natural wood stools sitting up to the busy black oyster-bar. The two tennis-courts are vast—the one facing the river with port-hole windows looking out over the water. The walls are painted the whitewashed sky-blue of Nunneries in Italy, which is divine with the rusty en-tout-cas floor and the flame cushions on the wicker chairs of the spectators' gallery.

The swimming pool is good Holly-wood—lemon-yellow walls with high arches onto the basin, rubber-trees, limpid blue-green water, and wicker chairs stuffed with waterproofed cushions in red and white. In the ballroom Bottomley, Wagner and White have done a very clever thing with false windows, hung with slatted blinds

through which you glimpse the silhouette of leafy branches, all of which helps to give an airy atmosphere to a sunken room. The walls are in silver, and a glittering chandelier hangs from a purple-blue glass ceiling. A stair leads almost directly into the ballroom, curving down from the private dining-room and living-room above, so that the whole makes a very good suite for a party.

Up-stairs, there are bedrooms for the commuters and for the members who are out-of-towners. For them, The River Club is home in New York, and a well-equipped headquarters for whatever activity their energies lead them to while they are in the city. If you happen to be a lady or a gentleman from Honolulu, the West Indies, or Timbuctoo, and belong to The River Club, you can come to New York and, instead of a hotel room, be given a divine little view, all the exercise your rustic heart desires, and at night be lulled by the lapping of the waves of the East River.

A NEW SPORT

(CONTINUED FROM PAGE 58)

be worn if her ladyship so desires.

One might have thought that every one had suddenly concentrated on hair over and above everything else—as, indeed, every one had. Lady Abdy arrived a few minutes later with the back of her rather long hair arranged in five finger curls, clinging to the nape of her neck, and was greeted by a chorus of voices: "Why, Iya, you've done your hair in a new way."

And then, as though by some magical arrangement between them to startle the world on this particular night, came the Comtesse Elie de Ganay to get her share of attention, with her hair pulled straight back off her ears and done up at the back in a chignon about the size of an apple, through which were stuck two pale tortoise-shell and diamond pins.

Here, I said to myself, is the fashion of the hour. I remembered when, last year, sitting behind the ladies at a musical party, I became suddenly conscious of the fact that all these beautiful women were doing very unusual things to their hair. As a result, you had a glimpse in the pages of Vogue of the backs of the heads of Lady Mendl, Mrs. Cole Porter, the Baronne Eugène de Rothschild, and several others. But that was only the timid beginning of this particular form of amusement, which has become the chief occupation of the woman of fashion who, now that she can no longer wear a new dress every night or have her jewels reset every season, has turned to her hair to provide the thrills.

The coiffure is the new flower in the feminine buttonhole. Until now, I never dreamed that so many things could be done with hair. Of course, I have seen the pictures of all those impossible head-dresses of the eighteenth century, but they have nothing to do with us, for those were all false. But I thought that real hair had its limitations.

Apparently, I am wrong. Madame

Lelong seems to be able to do just what she likes with her hair. By combing it out, it falls in this position or that and stays there until the next time she takes the comb out of her bag (and here go more good Victorian manners into the discard, for I can remember when ladies did not use a comb, or lipstick, or a rabbit's foot, except in private—whereas, nowadays, making-up starts at the dressing-table and goes right on until the closing of the last night-club). Madame Munoz, for the moment, has turned her coiffure into something like a tight-fitting little velvet cap and done away with the roll. But she will probably change it before my pen is dry, for change one must, if this is going to be the chief amusement of fashion.

And all this has nothing to do with what is becoming. For a woman to wear her hair in a "becoming manner" used to be a sort of religion. But all that, to-day, is old-fashioned. Now, first of all, you must be different. There is no standard way of doing your hair. You must not copy any one else. Above all, you must not do your hair the same way all the time. You must not even do it the same way during the day that you do it at night, because, in the daytime, you have a hat to cope with, and that may throw the right side of your head into evidence, whereas the left side is the one that pleases you best.

No longer can one say that hair is worn short, long, or half-long, shaved at the back of the neck, straight, or waved. It is worn in every way, in any way you like to wear it. All this is very baffling. But just sit down and think quietly—perhaps you will remember the way your mother wore her hair, or your sister, when she came out, or the coiffure of some girl you admired at school. If you remember that they looked very well with a pompadour, and wore a "rat," go out and find yourself a "rat," and see if you can't outdo Mrs. Fellowes. "HIM"



Cadillac presents Custom interiors of new motif

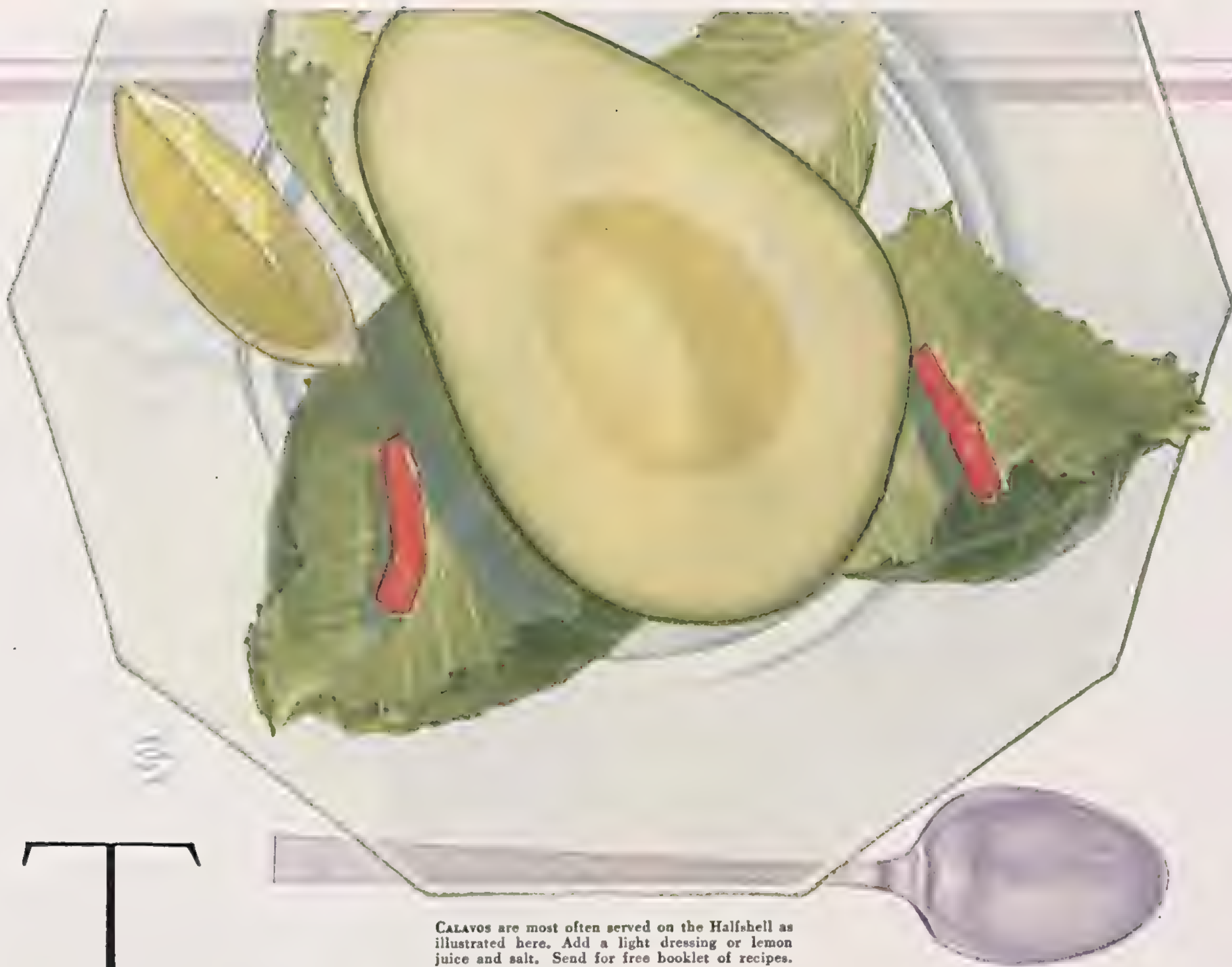
NOWHERE is the exclusive luxuriousness of the new Cadillacs and La Salles revealed so unmistakably as in their gorgeous new custom interior ensembles. In every detail of material and craftsmanship, these new interiors are simply exquisite. The country's foremost weavers have provided the most distinctive upholstery fabrics they know how to produce—soft, rich, deep-textured materials of the rarest beauty. Fisher and Fleetwood have hand-tailored both the seat backs and cushions in the latest and smartest mode. Wood paneling at the windows is of the finest grained

walnut. The hardware has been especially designed to conform to the general lines of the new bodies. And all the accessory fitments—such as vanity sets, cigarette lighters and clock cases—are done with the faultless taste of a jeweller's setting. There have been no motor car interiors like these—as the briefest inspection will reveal. Consequently, we should like exceedingly to have you see and inspect them at your Cadillac-La Salle dealer's—today. La Salle prices from \$2395, Cadillac from \$2795—f.o.b. Detroit.

CADILLAC MOTOR CAR CO. • • Division of General Motors

S T A N D A R D O F T H E W O R L D





CALAVOS are most often served on the Halfshell as illustrated here. Add a light dressing or lemon juice and salt. Send for free booklet of recipes.

This delicious *new* fruit sets the fashion in salads

More Calavos this year—and lower prices*

HOSTESSES who first serve the Calavo are pleased to find they have established a custom among their friends. For the Aristocrat of Salad Fruits has both the charm of newness and a delicate, *different* flavor of growing attraction.

The favorite serving is the smartest of salads—and the easiest to prepare. It is the Calavo Halfshell, suited for the most formal of dinners or an ideal luncheon in itself, satisfying, energizing, yet "light." Just follow this recipe...



Alternate Calavo slices and orange segments make a superb salad. No dressing is required.

Merely cut the fruit in two and place half on bed of lettuce. (The Halfshell is correctly eaten with a spoon.) Allow each guest to flavor with salt and the juice of quartered lemon. Or use a sharp, thin dressing, avoiding heavy dressings which detract from the Calavo's melting goodness.

Free Book of Many Healthful Servings

There are other Calavo servings for almost every course and occasion. Recipes and correct service form for hors d'oeuvres, cocktails, salads, sandwich spreads and ice cream are illustrated in "The New Calavo



Mash Calavo, add lemon juice, mayonnaise and salt, for a novel canape or sandwich spread.

Hostess Book." A section explains the importance to adults and children of the Calavo's fruit vitamins, minerals and natural oils (93.8% digestible). It is free. Mail coupon now.

*From over 400 varieties of the old tropic fruit known as "avocado" or "alligator pear" Southern California fruit growers have developed a new type of fruit known as Calavos. Calavos are chosen for finest consistency and flavor, tested for maturity, inspected, and carefully packed to reach you in perfect condition. The best dealers everywhere display Calavo signs and sell genuine Calavos so trademarked on the skin.

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CALAVO

The Aristocrat (🥑) of Salad Fruits

A cocktail suggestion: Calavo cubes or balls with a sharp sauce.



Calavo Growers of California, Dept. 402, 4803 Everett Avenue
Los Angeles, California

You may send me free "The New Calavo Hostess Book."

Name _____ Street _____
City _____ State _____



Beauty that Eternally Endures

Smooth grace and a certain suave sophistication mark the modern manner—in clothes, in people, in decoration. In silverware, AMERICAN DIRECTOIRE has captured this spirit. This design has the classic simplicity which is perennial—the dash which is essentially today. And, like all TREASURE solid silver, it has the quality of genuineness which sensitive people value—the beauty which becomes more precious as it grows more familiar. And, through all the shifting standards of taste and times, Sterling remains Sterling—one of the better things of life that eternally endures. There is a jeweler near you to show you this lovely new pattern. Write us for his name and your copy of "The Modern Way to Choose Your Silver". Address Dept. A-7.

**"Treasure"
Solid Silver**



STERLING 925/1000 FINE

ROGERS, LUNT & BOWLEN CO. • *Silversmiths* • GREENFIELD, MASS.



AMERICAN DIRECTOIRE



VOGUE Says:—

“MESH BAGS Play Return Engagement”

“The Comtesse de ——— with a gold mesh bag.” (We quote from the caption of a Paris society sketch in Vogue.) “This, and her blond suede gloves, worn short and wrinkled, were the only note of contrast in an all-black costume.”

Here and abroad now, Whiting & Davis Mesh Bags in glistening gold, in interesting metal combinations and smart monotone colors are to be found in the shops and stores where *contrast marks the mode*.

MESH BAGS
by WHITING & DAVIS CO.

Plainville (Norfolk County), Mass.

In Canada: Sherbrooke, Quebec

COUNTY LIFE IN AMERICA

(CONTINUED FROM PAGE 54)

Abbotts, the William Zieglers, the Amory Carharts, the William Langleys, the Marshall Fields, the C. Oliver Iselins, juniors, the John Phippses, the William Mitchells, Mrs. C. C. Rumsey, Mrs. Dodge Sloane—to mention but a few. Year by year, the value of real estate, of horse-flesh, has risen. Year by year, old houses have been bought, reclaimed. Where there used to be a wire fence, there is now a stone wall. Where there used to be an old mill, or a farmer's cottage, there is now a neat hunting-box. But the newcomers have not “ruined” the country. Attracted by the spirit of the place, they have taken to this spirit as a duck takes to water; and instead of being resented by the old-timers, they have, for the most part, been received with real pleasure. “Snootiness” is not popular, and plutocratic superiority cuts no ice.

It is a country where a poor man can have as much fun as a millionaire. It is a country where farmers are encouraged to turn out with hounds, where they hunt side by side and on an equal footing with people who have money to burn. In the field, there is a democratic camaraderie which is a pleasure to behold. There is no other community in America quite like it. You will see types here which seem to have stepped from the pages of Dickens or Surtees; cosmopolites, dealers, breeders, and trainers; jockeys, bookies, Negroes, and Englishmen; dyed-in-the-wool horsemen, hounds men, racing men; young and old, rich and poor; farmers' sons and Foxcroft debutantes; even a sporting parson. There is very little in the way of humanity that this country doesn't possess—except a very good sporting author.

CUBBING

Cubbing starts in September. It is different in this country from what it is in England, where the idea is to chop young foxes in a small covert. Here, no effort is made to surround cubs and keep them from running. On the contrary, they are encouraged to make their little dashes, and the hounds are expected to work trails which may be very cold. Since the corn is still uncut at this season and since it is a time of entering the young hounds to fox, of blooding them, of training them against riot, heeling, and such, not many people are wanted out. Those who do attend are expected to show a sympathetic understanding of farming and of hound work and are not expected to be there with any notion of getting a breakneck gallop. They are wise to remain as quiet as possible and to keep more or less with the master; for, if they become noisy or go romping about, they are likely to interfere with hounds or head the zigzag line of a cub—solecisms which are no fun to commit. The pack is taken out at the first light of day, when night's dew is still hanging on the ground. Usually, there are not more than ten or fifteen people present. Neither master nor servants are in pink. Probably, you will see one or two children, on ponies, out for first experiences. And there may be a school or college lad, anxious to get in as much sport as possible before

he has to go away. Then, there will be the people on green youngsters which they have brought out to introduce to hounds. The rest will be members of the community who are really interested in the development of the pack.

The fields grow to larger size during October, which is the month of transition between cubbing and down-and-out hunting. The corn is now cut, the puppies are understanding their business, and the cubs are beginning to make bold points across the open. With November comes the opening meet, start of the formal season. Everybody turns out for this event, toggled up smartly, mounted on a grand hunter, slick and fit. From now on, the atmosphere becomes definitely that of a hunting-centre. You see various fixture cards stuck in drawing-room mirrors, showing the scheduled meets of this hunt or that. Each pack goes out at least three times a week, so that, if a person really wants to hunt, he can get it every day—more of it than he knows what to do with. Everywhere, you see horses—along the roads, the village streets. Everywhere, you see people in hunting-kit. And everywhere, the talk is of horses.

RACE-MEETS

There are various race-meets in the autumn, the two best being the Orange County and the Piedmont. Last year, the Piedmont meeting was staged on Jock Whitney's recently acquired estate, “Llangollen.” It drew about twenty thousand people. The feature race was the third, the Llangollen Cup, a three-mile chase over a big, new brush course, with five thousand dollars added and a gold cup for the winning owner presented by Mrs. Payne Whitney. Everybody had a glorious time. The Whitneys gave an enchanting party that night. A few days later, attention was turned to Burrland, where Mr. William Ziegler held horse-hurdle-races, hunter trials, and a horse-show. And so it goes, down in that country—something happening all the time. Dances, dinners, and hunt breakfasts are common. During the season, the men wear pink at all evening entertainments. Some of the nicest parties are those given at the North Wales Club in Warrenton—a club for wealthy Northerners who want to come down and hunt.

When the season is over, spring race-meets start up. The two best of these are the Middleburg meeting and the Virginia Gold Cup at Warrenton. With June, the horse shows begin. The first important one is the Upperville Colt and Horse Show, oldest in America. Its colt, brood mare, weanling, and green hunter classes are unique in their size and quality. This show, remarkable in its pictorial phase and in its delightfully informal character, is held in a grove of oaks, some of the old trees growing from the ring itself. The summer is wound up by the famous Warrenton Horse Show, where you will see as fine a lot of hunters as can be found anywhere on this continent. Between these two major events come many minor ones of like nature. And there are also county fairs, such as those at Marshall and Berryville. (Continued on page 100)



Pepsodent announces a notable new discovery

An entirely new cleansing and polishing material has been developed by Pepsodent Laboratories. It is twice as soft as polishing materials in common use. Teeth are given higher polish, brighter luster—FILM stains disappear completely.

THE Pepsodent Laboratories announce a new discovery. A *revolutionary* discovery contained in Pepsodent Toothpaste for more than six months.

Your dentist will tell you Pepsodent's policy has always been to improve constantly—no "fixed formula" to hamper progress. Research laboratories have a habit, in this modern age, of quickly obsoleting prior ideas. As new dental advances have come, Pepsodent has been the first to adopt them.

Now once more Pepsodent advances. This time through a notable new discovery that possesses three exclusive virtues:

1. The new cleansing and polishing material in Pepsodent stands unsurpassed in removing stained, destructive FILM.
2. The new texture is invisibly fine. As a result, it imparts a higher polish to enamel—a brilliant glaze or luster.
3. The new material is *safe*—this is most important of all. Safe because it's soft—yes, twice as soft—as polishing materials in common use.

Having made this new discovery we faced an equally great problem. How to combine it in our present formula without altering appearance or sacrificing the famous flavor that has made Pepsodent so long preferred by millions. We mastered this. Please note—those who have always used Pepsodent—in *taste* and in *looks* it is still the Pepsodent you have always known. In results and safety it is new—brand new.

Keeps teeth lovelier—safely

Pepsodent's new cleansing and polishing material brings a change in teeth's appearance within a few days' time. Newly discovered, it is different, totally different, from any now in use.

These facts are interesting: this discovery followed 7 years of research . . . 3 tons of raw materials were used in laboratory tests . . . new equipment had to be *invented* to produce it . . . the process is a carefully guarded secret.

The idea was simple: to combine super *film-removing power* with super *safety* and yet retain

the original appearance and taste of Pepsodent. A paradox! A seemingly hopeless task that has been the goal of every toothpaste manufacturer for the last decade. Pepsodent has solved it!

Pepsodent—Special FILM-removing toothpaste

Removing FILM is, and always will be, Pepsodent's chief duty. Today's Pepsodent performs that duty better than any toothpaste ever has before.

FILM is that slippery coating on your teeth. It harbors the germs that cause decay and glues them tightly to enamel. FILM absorbs the stains from food and smoking and makes teeth unattractive. Removing FILM is important for beauty and for health.

Get a tube of Pepsodent today. Note how smooth and creamy. It is safe . . . utterly safe . . . on the softest baby teeth and the most delicate enamel. Pepsodent is today's outstanding scientific toothpaste.

USE PEPSODENT TWICE A DAY—SEE YOUR DENTIST AT LEAST TWICE A YEAR



"Grecian Moon", a new Maiden Form brassiere, gives those "uplift" lines essential for smartness this Spring. The "No-Stretch" girdle of non-stretchable elastic nips in the waist, flattens the diaphragm and keeps the hips in perfect control.



**These New Garments
by MAIDEN FORM
Give Your Figure
The Loveliness of**

RHYTHMIC CURVES

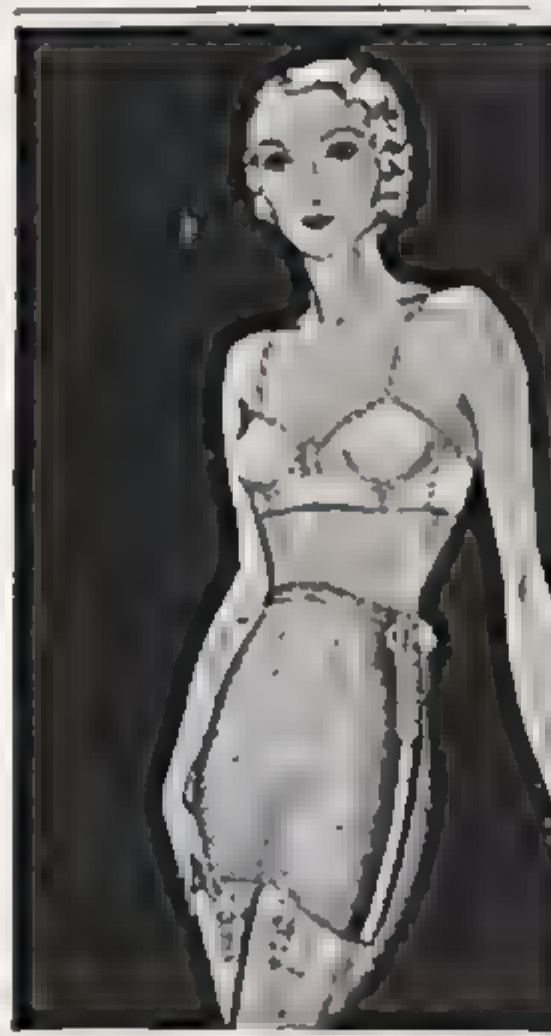
The diversity of the Maiden Form line, which is richer than ever in lovely new ideas this Spring, makes it possible for every woman to acquire a figure that's a harmony of rhythmic curves, in perfect tune with fashion's latest decrees — a slimmer waist, rounder hips and a well-defined bustline, subtly uplifted.

That is exactly what these new Maiden Form brassieres and girdles accomplish. Dainty as they look, easy as they are to wear — they're miraculously thorough in effect. Maiden Form foundation garments are skilfully designed to conform to natural lines — yet to glorify the figure by gentle, persuasive moulding.

"Lo-Bak" — the new brassiere shown at the right combines a minimum of material with a maximum of efficiency. Plush lined edges prevent any chance of binding. With it is shown a light-weight girdle, of marquisette-lined net, with elastic sides—a marvelously effective figure-moulder.

If your dealer does not show Maiden Form brassieres and girdles, write for booklet to Maiden Form Brassiere Co., Dept. V-F, 245 Fifth Ave., N. Y.

This exquisitely fashioned, semi-step-in, all-elastic French girdle is made according to our own specifications and imported by Maiden Form. The brassiere is the Maiden Form "Double Support" an uplift model with invisible pockets and fitted diaphragm band, obtainable in a variety of fabrics.



AT DEALERS EVERYWHERE

Look for the Name

The Maiden Form
BRASSIERE

"Reg. U. S.
Pat. Off."

GIRDLES • GARTER BELTS

DESIGNS FOR PRACTICAL DRESSMAKING



FROCK No. 5883—Of sheer wool is this model designed for the short woman. The vestee and scarf are of flat crêpe. Designed for sizes 32 to 42

FROCK No. 5881—Full-length sleeves with cap oversleeves are a feature of this belted dress of printed canton crêpe. Designed for sizes 32 to 40

COUNTY LIFE IN AMERICA

(CONTINUED FROM PAGE 98)

These are loads of fun, with their ferris-wheels, gipsies, snake-charmers, fortune-tellers, trained pigs, baby beefs, agricultural exhibits, horse-shows, races, and quack medicines.

Polo is another summer charm. It goes on regularly, three times a week, at Welbourne, the late Mrs. Lemmon having given the association some of her best bottom-land for the laying out of two fields. Here, under the trees, a comfortable little crowd turns out to witness each match. Sometimes, a coach pulls up by the sideboards; often, a tandem arrives. There's a tea-house on the spot, and everybody knows everybody else, and the whole thing couldn't be more pleasant. Mr. John Phipps has just built a new field, across the road from the old ones, lying on a portion of the young county of land which he has recently bought. It's a private field, expertly laid out at great pains and cost. Undoubtedly, it will prove to be a boost to the local interest in polo; and the old guard will be glad to have young Michael Phipps playing with them. Another good omen is that Winston and Raymond Guest have each acquired a farm in the neighbourhood quite recently.

THE GAME

Besides hunting, racing, and polo, the countryside also has shooting to offer. In the summer, there are doves and bullbats; in the autumn, par-

tridges. So far, the newcomers have not taken as much interest in this sport as the natives, who for years have been going afield with their guns and dogs. Coon hunting is a local amusement, too; and cock-fighting; also, frogging in ponds and branches at night, and ratting in old barns with ferrets and terriers. The barber in Middleburg is a wrestler; so sometimes there's a match worth seeing. Occasionally, some sporting gentleman will entertain his guests with a humorous fight between a lot of blind-folded Negroes, all in the ring at once. In winter, there is sometimes a skating party on somebody's pond. If it snows, there's coasting and ski-joring. Coaching picnics are not unknown in milder weather.

OLD HABITS, NEW CUSTOMS

Virginia is a great place for breaking old habits formed elsewhere. People who are sticklers for being prompt about their engagements fall into new ways when they settle down in the Old Dominion, where nobody is ever on time for anything—except sporting events. People who have never gone to church will often go when they reach this country; and those who have always been prompt debt-payers will find how easily their principles can slip. Virginia is an easy place to spend money in, an impossible place to make any in, and an ideal place to scrape along with none in.

T. H.

BE ANYTHING "BUT" YOUR AGE

YOUTH is not measured by years, but by Feeling. Feel young and you *are* young. Keep the vivacity of girlhood. Be vital. Have magnetic charm. Radiate energy as do the smart women of Paris, who use Cheramy Floral Eau de Cologne.



MASSAGE . . . Tired? Exhausted? No Energy? Massage with Cheramy Floral Eau de Cologne. It peps you up, invigorates, gives new vitality. Particularly beneficial after exercise, shopping or the dance.



BATHING . . . After the bath, or when the bath is impractical through lack of time, or impossible because of illness, Cheramy Floral Eau de Cologne insures you personal daintiness and cleanliness



with complete safety. Its tonic effect is stimulating and invigorating.



SKIN TEXTURE . . . Cheramy Floral Eau de Cologne helps to keep the skin of the body youthful, firm and smooth. It is as comforting as Talcum and more refreshing.



PERFUME . . . Many women find perfume too expensive for ordinary, everyday use. Instead they use Cheramy Floral Eau de Cologne, blend of the best Eau de Cologne and the finest floral perfumes. Twelve fragrances, including April Showers.

ODEURS

April Showers

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|-------------------------|--------------------------------|---------------------------|
| LILAS | POIS DE SENTEUR (Sweet Pea) | ROSE |
| MUGUET | LAVANDE | MIMOSA |
| JASMIN | CHYPRE | VIOLETTE |
| JOLI SOIR (Gloaming) | FOUGÈRE (Fern) | CIEL BLEU (Blue Skies) |

From 25c an ounce to \$3.75 the flacon of thirty-two ounces.

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STYLE BACKED BY
**DISTINGUISHED
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 WHISPERS THIS LITTLE
BUTTON



A modest little button, but how much it means! For **fc** on your umbrella carries the same assurance as a notable name on fine gloves, hosiery, or other smart accessory. **fc** stands for just the points you look for in an umbrella:

fashion Consciousness—a vigilant Fashion Bureau keys every color, design, every detail to the current mode.

flawless Covers—every silk cover used is of expertly woven "umbrella silk," made in Follmer, Clogg's own mills.

faultless Craftsmanship—insured to you *seven-fold* by *seven* inspections.

Nothing haphazard about **fc** umbrellas. During almost fifty years (and through worse depressions!) not so much as a thread has been cheapened. With scrupulous care, Follmer, Clogg have made for you umbrellas so varied and so charming, you'll cock an eye hopefully at the merest cloud!

Umbrellas for Dress, Tailored, Sportswear... for Suitcase... Motor... Golf. Sunbrellas... Pajamasols. Distinctive, moderately priced styles for men, women, children, at leading stores everywhere. Should you fail to find them, write Follmer, Clogg & Co., 252 West King St., Lancaster, Pa. Other offices: New York, Philadelphia, San Francisco.

**FOLLMER
 CLOGG
 UMBRELLAS**



Look for this Distinguished Service Button, or "Follmer, Clogg" on the rib.

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 92)

while a green rose peers out somewhere from the girdle's bow. 2. Another dinner-dress made of the heavy, Schiaparelli-ish crêpe in a dusty-pink like dead roses, made very straight and moyen âge, with three-quarter sleeves and a wide girdle of deeper pink brocade that pulls smooth around your waist. 3. A sweet, sweet dress for the very young, the would-be-young, and bridesmaids, made of rows and rows and rows of a white lace that looks somewhat like Valenciennes, with a green and yellow taffeta girdle and a taffeta jacket with huge, fantastic sleeves. Either of these would set you back about \$50. 4. A black satin evening dress with a white satin sash and the world's brightest thought in jackets—a tiny, silly article that opens and closes and puts on backwards or forwards and does other devastating parlour tricks. 5. A brilliant Irish-green stiffened marquisee,

beautifully and subtly cut, slim and flowing, with a low décolletage in back. It has infinitesimal shoulder sleeves, and these and the entire neck-line are embroidered in a tracery of delicate diamonds that lie so clingingly and so flat in the thin green chiffon against your neck and arms that there is no fluttering, no sagging away from the figure. This is a wonderful and really enchanting dress.

Vera Sanville also has hats that make your mouth water, and she always designs a hat to accompany each of her dresses. One hat that you should see is a bright yellow straw with a brim that rolls up all around, rather wide, like old-fashioned roll-brimmed sailors. Her lingerie is also something to make the angels cut off their wings. Her bed-jackets are all cut low in front to show the glories of her night-gowns, not warming perhaps, but infinitely seductive.

WINDOW-SILL GARDENS

(CONTINUED FROM PAGE 94)

the soil, but water in the air. Of course, there are many schools of thought on the subject of watering, but one of the most simple and fool-proof methods is this: set the pot of the plant in a basin containing an inch or two of water. Allow the plant to rest in this water, which should not be too cold, for from five to ten minutes—or until the surface of the soil grows dark from the water soaking upward. The plant thus drinks what water it needs.

So far, so good. But how often is this to be done? That depends. The only way to know whether a plant is thirsty is to feel, with your own lily white hands, of the soil. If it is dusty, caky, dry—immediately plunge the pot into water. If the soil is fairly black and does not leave your hands dirty, your plant is content. If, on the other hand, the soil is muddy and clings to your hands, the plant is overwatered, and do leave it alone until it becomes drier. As a general rule, the aforementioned method of watering is necessary only about every four or five days. By putting about one-third peat-moss in any plant pot, you can help to regulate this moisture question. Peat-moss will prevent the plant from drying out, as well as from becoming water-logged.

IT'S THE HUMIDITY

Water in the air is another thing that plants cry for. The dry, overheated air of town apartments stifles them. Give them a high percentage of humidity, and watch them beam—incidentally, air that is good for plants will be much better for you. A makeshift solution to this problem is a flat jar of water concealed behind some piece of furniture, the way your grandmother did, or a pan of water on or behind a radiator, if it isn't too obnoxious to your eyes. If you want to handle the situation more efficiently, however, you should secure a real humidifying apparatus. A comparatively inexpensive one is a gadget that

plugs into an electric light socket, consists of a heating unit and a metal pan, and can be moved from room to room. Much more elaborate is the type that is built into the wall, inconspicuously behind a metal grill work, which connects with the heating system.

Something extra in the way of food must be given to plants, too, every two or three months. Some of this nourishment even comes done up in very attractive form—nice little tablets of concentrated food, which you dissolve in water, such as "Stim-U-Plant" or "Plant-Tabs." The addition of a little top soil—if the watering wears it away—is also advisable now and then.

ARCH ENEMIES

Mean little pests will attack your plant when they can, and the way to battle most of them is with good old nicotine and water. With a solution made by soaking tobacco in water overnight, you sponge off every leaf and stem. An even more formidable enemy is a draft of cold air. Houseplants, especially those of tropic or hot-house origin, loathe drafts. And if you love them tenderly, you won't leave them in a room that will be filled with smoke and heat one minute and then reduced to a zero temperature by a brisk airing. Plants are like human beings, they become chilled in drafts. Unfortunately, they can't snuffle and sneeze like a human caught in the same draft, or you'd realize what was happening.

No plant can be beautiful unless it is healthy to start with, so when you buy a plant look about the leaves, on top and under them, examine the foliage carefully, and ask your florist or nurseryman something about its care, feeding, and temperament. And a good idea is to make some arrangement with him whereby your house may be supplied with baby or adult plants at stated intervals, so that your indoor garden may bloom continuously. Sort of a plant endowment you might call it, for your window-sill garden.



SILHOUETTE!
SILHOUETTE!
*where are you
 going?*



Some silhouettes go from bad to worse... some from bad to better! Which do you prefer? It's mostly a matter of choice! For you actually can remodel your own silhouette if you will! The main thing is to set a goal—and then keep at it. Detecto will help you do both! With each Detecto scale is packed an authoritative course on weight control. Decide today what you should weigh a month from today—get a smart new Detecto Lowboy—and begin immediately to rejuvenate your figure!

The smartest scale you've ever seen! Stands less than 3" from the floor. Can't tip! Takes up less than a square foot of floor space. Finished in jade, orchid, rose, blue, maize, black, ivory or white. Registers every pound up to 250 or 300 pounds and is guaranteed for 5 years.

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THE WINTER BEAUTY CALENDAR

Skiing in the Tyrol, skating at St. Moritz, coasting down the white hill at Lake Placid...a world of beautiful women are facing the hazards of winter, safe in the assurance that their precious beauty is under the finest protection in the world—the scientific skill of Helena Rubinstein.

From her intimate knowledge and long experience, Madame Rubinstein has perfected special protective treatments; remarkable preparations to keep your skin fair and beautiful, free from redness, chapping, squint lines and sallowness—thru all these difficult weeks to come.

Come to her Salon. Whether you are travelling into the winter or away from it—playing in the country or busy in town, your skin needs help—a new treatment routine adjusted to the changing needs of your skin—a skilful analysis—helpful advice. A new make-up will be created for you from Helena Rubinstein's exquisite new Parisian cosmetics. Consultation is without charge, by appointment.



HELENA RUBINSTEIN
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WINTER BEAUTY GUIDE

Select from among these special winter preparations the one or more you need.

For blackheads, sallowness, inanimation, Beauty Grains—a scientific washing preparation to use instead of soap . . . 1.00
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Enchanté Lipstick—lovely as an evening accessory. Indelible—nourishing . . . 2.00
Automatic Lipstick—ideal for sports-wear . . . 1.00
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Persian Eyeblack (the super mascara)—stays on! . . . 1.00
Iridescent Eyeshadows—Silver-flecked. Lovely for day or evening . . . 1.00

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A treatment utterly different, completely scientific with amazing effects for a dull, lined or aging skin. The Hormone Twins are biological tissue creams...two supplementary glandular feeders which actually regenerate the youth of your skin. Number one: the day cream, prepares your skin for Number two: the night cream or feeder. Together, used in home treatment the Hormone Twin Youthifiers penetrate the tissues, accelerate the natural processes of youth-building and correct lines, wrinkles and sallowness. Unlike any beauty treatment introduced into this country, the Hormone Twin Youthifiers supply actual gland hormones to the skin cells, stimulating the processes thru which the skin renews its youth. A remarkable treatment with remarkable results. Complete . . . 10.00

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HENRY A. DIX & SONS CORP.

141 Madison Avenue, New York

DIARY OF NEW YORK

(CONTINUED FROM PAGE 67)

before been to the wrestling matches. It seemed incredible that two grown-ups should mortify each other so miserably in public, that two men whom you might see conventionally dressed in the subway should suddenly strip, don coloured tights, and proceed to bend back each other's legs and arms to inflict excruciating torments, under vivid arc-lights, to the delight of thousands.

THE UNSEEN IDOLS

I have only recently discovered the radio (in England, we call it the wireless), and, when I asked the German waiter to have a wireless brought to my room, a few minutes later a surprised *violinist* appeared. In England, there is the choice of only two dreary programs to tune in on, but here the radio plays all day long. I wake and sleep to it, for you can hear Russ Columbo, Marion Harris, that very devoted couple, Jesse Crawford and his wife. There is Toscanini conducting, and Stokowski, and you can always hear "Good-Night, Sweetheart," "My Sweetheart 'Tis of Thee," or the address for a wonderful fur coat bargain.

I have been to the headquarters, too, and seen the possessors of these well-known voices, and I have seen with my own eyes the man who announces "twenty words, no more no less." He has a shock of grey hair standing upright like Strewel Peter, might be mistaken for a schoolmaster, and reads his typewritten announcement with a madly determined glint in his eye. And that quavering, quivering, insinuating voice that says, "Are you listening? It is Tony Wons speaking, introducing Morton Downey," belongs to a lean and hard-boiled young man who looks as though his only wish were to quit, but he is a great success. Millions are thrilled by that disturbing voice, and he receives more fan mail than any cinema star.

Even though it interferes with the microphone, Bing Crosby wears his felt hat while he sings. He has features like a Greek god caked in grease-paint, because he is rushed over from appearing personally at the Paramount Theatre. His program is almost over, he whistles nonchalantly; his audience conjures up a vivid picture of him wending his way home down the romantic lane. In reality, he is putting on his bright chestnut coloured overcoat and ringing for the elevator. A chime of bells, the program changes, and Morton Downey is singing sweet sentimentalities, and, unknown to his limitless audiences, in the middle of a high note, he will grimace like the toughest gangster. It seemed extraordinary that these hardened performers should still subconsciously feel the reverence for the microphone that newcomers must necessarily endure, but you can see that they are in awe, for, though they behave like naughty little children in class taunting their mistress, they taunt her only as much as they dare without being found out. And, while they are crooning, the Boswell sisters are having their private jokes, pulling faces, and winking at their friends in the studio.

Our eyes have gradually become ac-

customed to the behind-the-scenes of the theatre and the movie sets, but this is new to us, this radio world, subjugating the movie world in importance, with its rehearsal undressiness of the final performance, with its orchestra and star in shirt-sleeves.

If, as we have heard, these had been times of depression, surely so many new clubs would not have started on so grandiose a scale. There is nothing skimpy, simple, or economical about the new River Club. Here, it is impossible to believe that the times we live in are hard, for it is a sumptuous success, grander than anything of its sort, decorated with exceptional taste and comfort. There is a blue, mirrored ballroom, an ideal setting for lovely ladies and jewels. There are labyrinths of rooms, delightful and unique, and, best of all, there is an indoor terrace for lunch, with white bamboo chairs, with a view over the river showing a landing-stage for yachts, designed to resemble a setting by Picasso. But, more romantic and decorative than any set for any ballet is the swimming pool, with emerald-green vistas through tall arches of yellow rubber-trees, and the most successful modern furniture (red and white) that has been made. Miss Hoytie Wiborg has hung on the walls some decorative pictures by Fernand Leger, and, incidentally, it is said that by so doing she has made a few enemies among the more conservative members of the club.

MORE CLUBS

Then there is another club called "exclusive," but that is in Harlem and is a different story. Nevertheless, Lady Diana Cooper went there; but, during her ten days visit, she went to most places.

Mrs. Cobina Wright has gallantly started the Sutton Club, in a pale green room on the East River, with a surfeit of English talent to oblige with a cabaret turn. A new Ciro's has been launched, and these are all successfully in competition with the already crowded haunts that are so well-known:—the Mansion; the place on West Fifty-Second Street; the Central Park Casino, where Eddy Duchin (than whom there is no better jazz pianist in the world) now commands his own band; and the new place on East Fifty-Eighth Street, where people sit around a huge circular bar and seem to be thankful for the simplicity of the modern decoration. It is the best thing Mr. Joseph Urban has ever done. Mrs. Robert McAdoo is there. She eats a gardenia for tea every day.

Certainly, the most amazing phenomenon of the present disastrous, poverty-stricken, panic-stricken season is the incredibly new Waldorf-Astoria Hotel. It is the largest hotel that has been made since the world began, and it is likely to remain so for several years. It is an amazing organization, with unparalleled comfort. The view at night from the apartments in the tower building is of incredible fantasy and romance. It is like looking down from Babylon. Mrs. Hearst mused at the window, nods her head, repeating—"and they say that life is just a bowl of (Continued on page 106)



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BY THE STARS OF
HOLLYWOOD
FAVORED BY
SMART WOMEN
THE NATION OVER

Symbol of speed, grace and beauty (in the water and out) the famous Flying Fish is the "water mark" of Catalina Swim Suits. Look for it when you buy.



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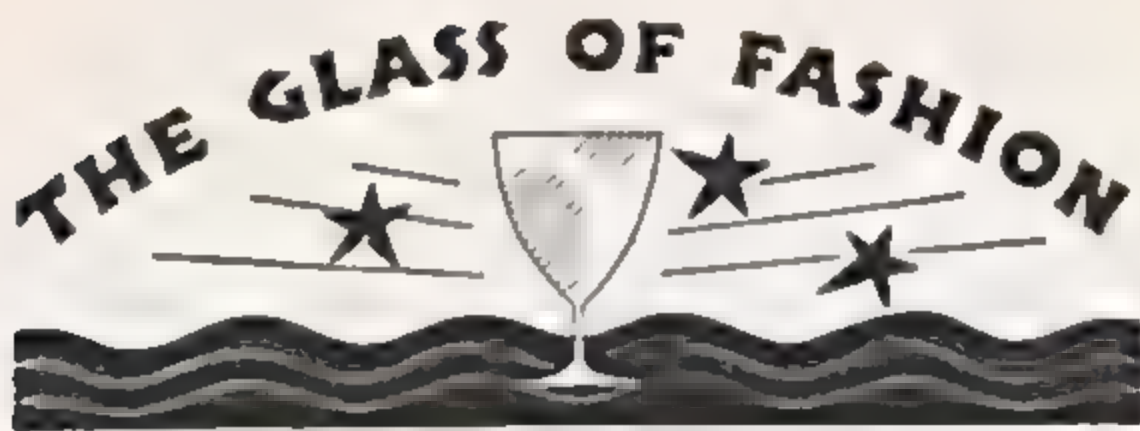
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HOSTESS AUTHORITY

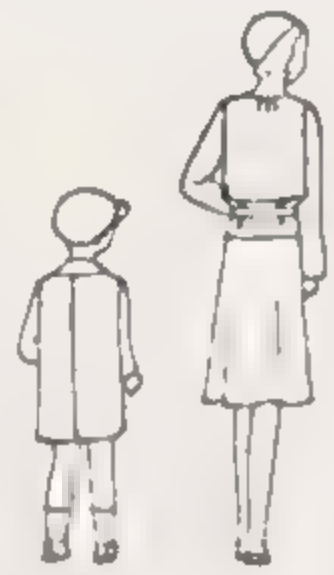
Hundreds of thousands of women seek the advice of Helen Ufford, Hostess Editor of Delineator. Miss Ufford is a very warm friend of Fostoria Glassware. And she always uses Fostoria in serving those extremely charming luncheons at which she entertains distinguished guests of the Butterick Publishing Company.



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AT YOUR BOOKSELLER'S . . . OR
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DIARY OF NEW YORK

(CONTINUED FROM PAGE 104)

cherries." She chortles her well-known chortle, which she has handed down to her son. There is the already famous dining-room with the Sert frescoes, and, down-stairs, there is the altogether delightful Savarin Restaurant, where you sit on a high stool and where you will see many of the people who live in the hotel popping in to join the non-existent club formed there. Cole Porter is planning, with Ray Goetz and Mr. Monty Woolley, the production of "Star Dust," which is forever delayed. Mrs. Cole Porter has discovered a cinnamon bun on the menu. Mrs. Winston Churchill and her daughter, Diana, are so intrigued and delighted about it all that they talk ninety to the dozen in a clipped accent that makes you realize how fully English the English are. At the Waldorf, any one may telephone for you to come up or down to his or her room, even Peggy Joyce, who, as a concession to the present state of financial affairs, does not wear her one-hundred-and-fifty-karat diamond, but prefers a bijou diamond weighing a meagre thirty-eight and one-half karats.

This winter of depression has also seen the birth of the Whitney Museum of American Art. No benefactor, even of the Renaissance, did more for young painters of the day than Mrs. Henry Payne Whitney has done in these hard times, and her museum, decorated with complete success by Mr. Robert Locher and Mr. Bruce Butfield, is the ideal setting for contemporary pictures. Above the mu-

seum lives Mrs. Willard Force in far and away the most successfully decorated Victorian apartment, every detail of unparalleled fantasy and originality.

While the Mayfair Club on a Saturday night may be an old story to most, it is a new delight to me to watch the theatrical celebrities behave with more dignity and elegance than Queen Mary herself at the outset of the evening, but, in spite of their be-ribboned orchids and jewellery, becoming extremely informal as the evening wears on.

Oh dear, oh dear, oh dearie me—what bad luck it is, to be sure, to be born to-day! Sir Joseph Duveen even has had to ask people to put the lights out after they leave the room. He just has had to economize. He has no flowers on the dining-table. And, with these times as an excuse, parties have been organized to which the guests bidden must pay a contribution for being present. Mr. William Rhineland Stewart gave a successful rite of this order. Mrs. Whitney lent her house to half a dozen hosts who sent facetious telegrams bidding a myriad multitude to come and pay five dollars for the unemployed. But, unperturbed by the disasters, Mr. Rudolph Kommer continues to lunch at the Colony in a plethora of beauties. Perhaps "Morna Villiumms" is with him. How I wish we had Mrs. Harrison Williams in England—and Mrs. Harold E. Talbott and Lilyan Tashman, too. And how I wish we could have limes with melon in England, too.

"as if you had just stepped from my Salon"



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easily followed at home . . .
makes your skin appear finer-textured,
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For this treatment I use my Skin Lotion (perfect powder foundation) and my luxurious Poudre des Perles. With just these two delightful preparations you can achieve in your own home a perfect finish that will insure the success of your most gala evenings!

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Now, choose Poudre des Perles in perfectly harmonizing tone. The lovely new glass jar will help you to do this. Poudre des Perles is silken-textured, clinging, luxurious. Pat it on liberally with a clean puff. Dust off the surplus. Finally, smooth it with your finger tips.

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for 20 years



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NEW YORK

WHOLESALE ONLY

HATS TAKE AN OPTIMISTIC TURN

(CONTINUED FROM PAGE 39)

worn when subdued, like this, and given a pinched effect. Some hats twist up into a topknot, like the chic Reboux felt topped with white camellias, shown in the February 1 issue.

To the pinched crown with subdued height, Agnès sometimes adds a brim. The brim widens out ever so slightly in front, giving the suggestion of a visor and starting off a new type of cloche. Talbot widens and flattens the brim of a cloche in front, but hers has a shallow crown. It is interesting as an example of what the cloche is now doing, and we have illustrated it on page 38. Also, there's an excellent red woollen sports cloche with grosgrain trimming, from Maria Guy, shown on page 40.

THE NEW BERET

The beret seems to have become a classic for sports, but it's not the classic beret that is of any special fashion interest, now. Rose Descat, Rose Valois, and Lewis are all featuring woollen berets in pastel shades, usually shown with scarfs to match—worn inside the jacket, this year. Both scarfs and hats are *travaillés* in some way—cut and stitched in a fluted shell pattern, for example. This is another type of hat that is becoming and easy to wear. Duventine is a favourite type of woollen for these.

Felt, or a closely woven fabric that, offhand, looks like felt, is used, occasionally, in pastel shades, and it is very right with the pastel woollens we shall wear for both country and town. But straw is the great thing, this year. Three straws are supreme: picot, *liseré belge*, and *paillasson*. *Liseré belge* is a new straw that resembles picot, but is shinier and more rigid. Red—a bright, definite, yellow-red—is the great colour for these straws, and the great colour in hats for spring. These straws are also good in black, navy-blue, green, and dull white.

All sorts of things are happening to *paillasson*. It is woven with cellophane, giving a dull-and-bright combination. It is woven with strips of material. Agnès and Maria Guy continue to use jersey straw. Talbot uses quantities of cellophane. Her *nacré* cellophane is very dashing for cinema wear.

The hats worn with cinema clothes (a type seen more and more in Paris, in the evening) differ from those worn by day in material, rather than in shape. Talbot's white *nacré* cellophane is seen even at the theatre. Marie Belair shows a chic little evening hat, very simple in shape, but made of some Christmas-tree tinsel stuff. At Maria Guy's, you will find a hand-woven material composed of strips of cellophane and felt. And Maria Guy, by the way, is the one and only house in town where no picot is to be found. Talbot uses black *panama laize* that looks like horsehair. It is very shiny and very light in weight.

Agnès, as usual, does exciting things with materials. She uses a close, tight crochet that looks like felt. She uses crochet-straw and a rough, dull silk crochet. We've already talked about her astonishing coconut-clipping straw. She also uses a woollen straw and a dull *façonné* silk, from Bianchini,

that looks like white cotton, but isn't. It is made with an enormous fringe. Marie Belair has an amusing red bonnet made of a new ribbon material with a peach-skin quality, called *peau d'ange veloutée*. This hat ties up into a topknot. Maria Guy makes a smart sports hat of a striped Rodier jersey, illustrated on page 41.

Flowers go best with the fresh, crisp straws. It's the combination of straw and flowers that gives that Easter feeling, in any case. Almost every variety of flower is being used. France has done the most extraordinary things with flowers. They have a delicacy, a freshness, and an allure that are irresistible. Agnès has the widest range of all: carnations, chrysanthemums, hyacinths, and so on. She uses them to fill in a gap, where a hat lists over to the side. She banks them close against the material or straw. A delightful detail is Agnès's tiny flower muff, which some bright girl will carry as an evening bag.

Reboux uses flower wreaths and flower garlands. Small, close field or garden flowers, of brilliant hues. Enormously effective is a garland of marigolds, thrown against the crown of a *canotier* in green *liseré belge*. This hat has green velvet ribbon trimming, by the way. That is something else coming back out of the past into our lives. Imagine the allure of a sea-green velvet torsade around the crown of a dead-white straw, as done by Reboux. This hat is called "Pourquoi Pas" and has white violets banked under the brim.

Mado uses a delicate spray of white elderberry blossom against dark pedaline—the first time this fragile flower has been successfully reproduced. Lewis slips a slender wreath of forget-me-nots around a crown of navy-blue straw crochet. Marthe and Nelly both tuck small red roses under the curve of a brim, behind the left ear.

Talbot and Rose Valois, as well as Reboux, use velvet ribbon trimming. Grosgrain is everywhere. Talbot trims some of her smart *canotiers* with men's woollen neckties. Rose Valois has had the amusing idea of trimming a sports hat with mohair braid.

Feathers, if used, look utterly new: like Maria Guy's black-and-yellow lacquered quills that she jabs downward between ear and shoulder; like Descat's bright, tightly curled feather, which looks like a cocarde.

AND NOW THE HAIR

And what, after all, about hair? It must be kept close to the head, very smooth, very neat. It should not be allowed to dangle below the ears or in the nape of the neck. Brushed around and behind the ear, the effect is rather lovely with an uprolled brim. Most women in Paris are cutting off their hair in the back, but there's no objection to a small chignon, if it's kept very neat. Some Parisiennes are clever enough to keep their hair short in effect by day and come out with curls at night. It's a case of swirling and flattening and tucking in the *mèches*.

Hair, like the hats and the suits of the spring, should be becoming, but inconspicuous—both soft and trim.



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LET'S TALK ABOUT YOU



Of course, you're invited everywhere . . . from Placid to Havana. The few busy days and dancing nights you're home you see "everybody". If only each day could flower into at least three evenings! Then, a lady would not need to pucker her brow—"shall it be Pons—with Reynaldo, or polo—with the Colonel, or that new drama—with John?" You always have plenty of men to take you about, and other women are . . . at least secretly . . . envious.

But—if they're really clever—they'll ana-

lyze your success. And it's pretty certain that they will discover a few of your secrets. You're careful about choosing the right clothes, of course, but you take even better care when it comes to selecting cosmetics . . . face powder, in particular.

Women who'd like to be more popular will find—if they look about a bit—that a great many perfect complexions depend on Coty Face Powder. For, if there is anything that robs a lady of poise, it is the fear of looking

powdery one hour, and shiny-faced the next. Coty Face Powder saves its users from these two facial blunders. Subtle and smart as all creations in the French spirit—it brings your face the loveliest fragrance.

Remember—when you buy Face Powder—that it's for your "one and only face", and you can't *change* your face as you do your frocks! So ask for that choice Coty Face Powder. Twelve tones, for powder invisibility; various precious odeurs. At smart shops—\$1.

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Wedding Papers

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| Linweave | 111 |
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While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index

PICK-ME-UPS FOR JADED WARDROBES



ENSEMBLE No. 5914—A sleeveless coat and a one-piece dress of Onondaga's bordered crêpe. Designed for sizes 32 to 42

FROCK No. 5919—This canton crêpe dress has a removable bodice in another tone. Designed for sizes 12 to 20 and 30 to 38

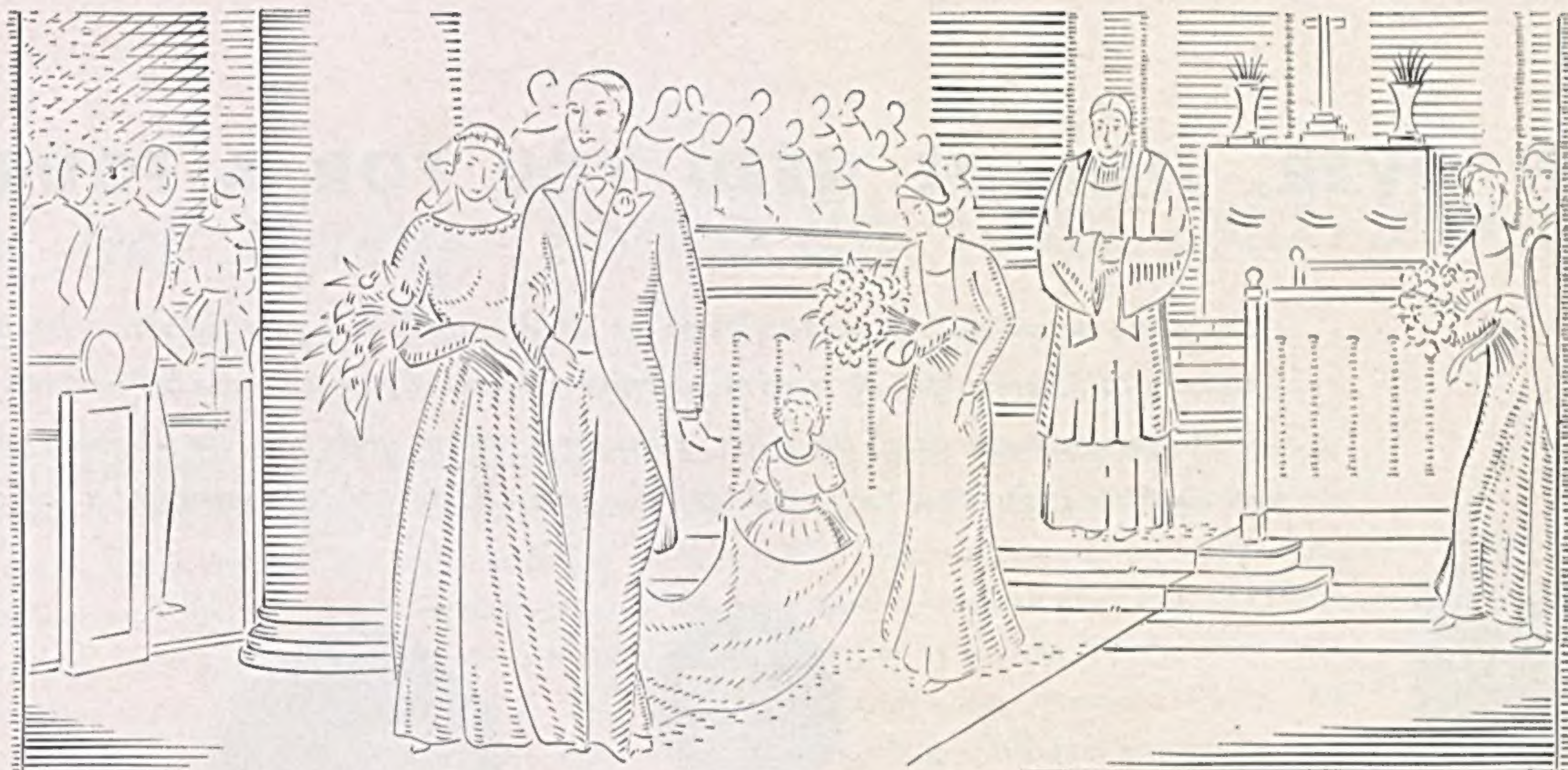


BLOUSE No. 5912—A tuck-in or overblouse of flat crêpe or satin has a waistcoat front. Designed for sizes 12 to 42

BLOUSE No. 5913—This sheer crêpe blouse is softly draped. It may have short sleeves. Designed for sizes 12 to 42

FROCK No. 5907—This linen frock has a mesh top and a Peter Pan collar. Designed for sizes 12 to 20; 30 to 38

DESIGNS FOR PRACTICAL DRESSMAKING



“WHOM GOD HATH JOINED TOGETHER”



A WEDDING is one of the loveliest rituals that two thousand years of history and culture have bequeathed. But it is beautiful only as it is fine and consistent with the formality and spirit of the ceremony. This fineness begins with the preparation of the invitations. They must be of a certain color, a particular size, a definite quality. They must be worded and engraved to conform with traditions which have been maintained for generations. But they must also have the feeling of the current year. 🌿 If your choice falls upon Linweave you will be fortunate, for Linweave papers are of the finest quality to be bought. They are made up newly each season, to incorporate whatever in the present-day mood good taste has found desirable. They represent the swift, sure judgment of an informed social world. 🌿 But even more valuable to a bride faced with the many perplexities of her wedding is the advisory service which Linweave places at her disposal. In “The Etiquette of Wedding Invitations and Announcements” we have given thirty-five pages to reviewing the customs that surround the announcing of a marriage. The things that are right . . . the things that are wrong . . . the precedents that must be unfailingly observed, as well as the innovations which may be accepted, are all detailed. For your copy, address “Linweave,” 270 Broadway, New York City. (Please enclose ten cents, to cover the cost of mailing.)

"COME ON OVER, JIM! WE NEED YOU FOR A FOURTH!"

The game-room—modern meeting place for all the family and your friends. A handy telephone makes it still more useful. No need to interrupt a fast set of ping-pong or a billiard run or a rubber of bridge while you climb the stairs to answer a call or make one. By telephone you can plan your parties and collect the crowd, quickly, easily. Time and steps saved for a few cents a day!



The sun porch is a pleasant place all day, all year. A telephone there will add to your family's enjoyment of it. Such convenience costs very little.

IF YOU WANT the gratitude of the younger generation in your home, consider them in planning the telephone arrangements. They're busy, active, modern. They have varied interests of their own. And they'll appreciate your providing them with enough telephones for individual needs.

Supplement the usual telephones—in library, hallway, kitchen, garage—with other telephones in the places that young people frequent. The game-room. The sun porch. Their own bedrooms. Then when there's ping-pong, bridge or a dance under way, calls can be made without rushing upstairs or down, without disturbing other members of the family . . . and with full privacy for youthful confidences.

Telephone convenience of that kind makes homes more pleasant to live in, costs little. Individual requirements vary widely, of course. Your local telephone company will gladly help you select and place the telephones in your home to best advantage. Just call the Business Office.





Our spring flowers are sweet and low this winter..

SOME NIGHT when North Winds howl outside like a pack of mad wolves, take a trip to Lotus Land. Fill the tub with steaming bubble-water, throw in a few scented crystals, hang up a new set of blossomy towels and float off somewhere south of It All.

Our spring flowers are *very* nice this winter. They bring you the fair clear tones of the first daffies, violets, arbutus. They make you a bathroom garden of hardy perennials, arranged freshly each day as you want it. Use a little sachet in the linen closet—and even a bee would try for their honey. . . . They slip you through winter's frozen fingers into spring.

You can have your towel flowers bold or dainty, formal or free. In colorful all-

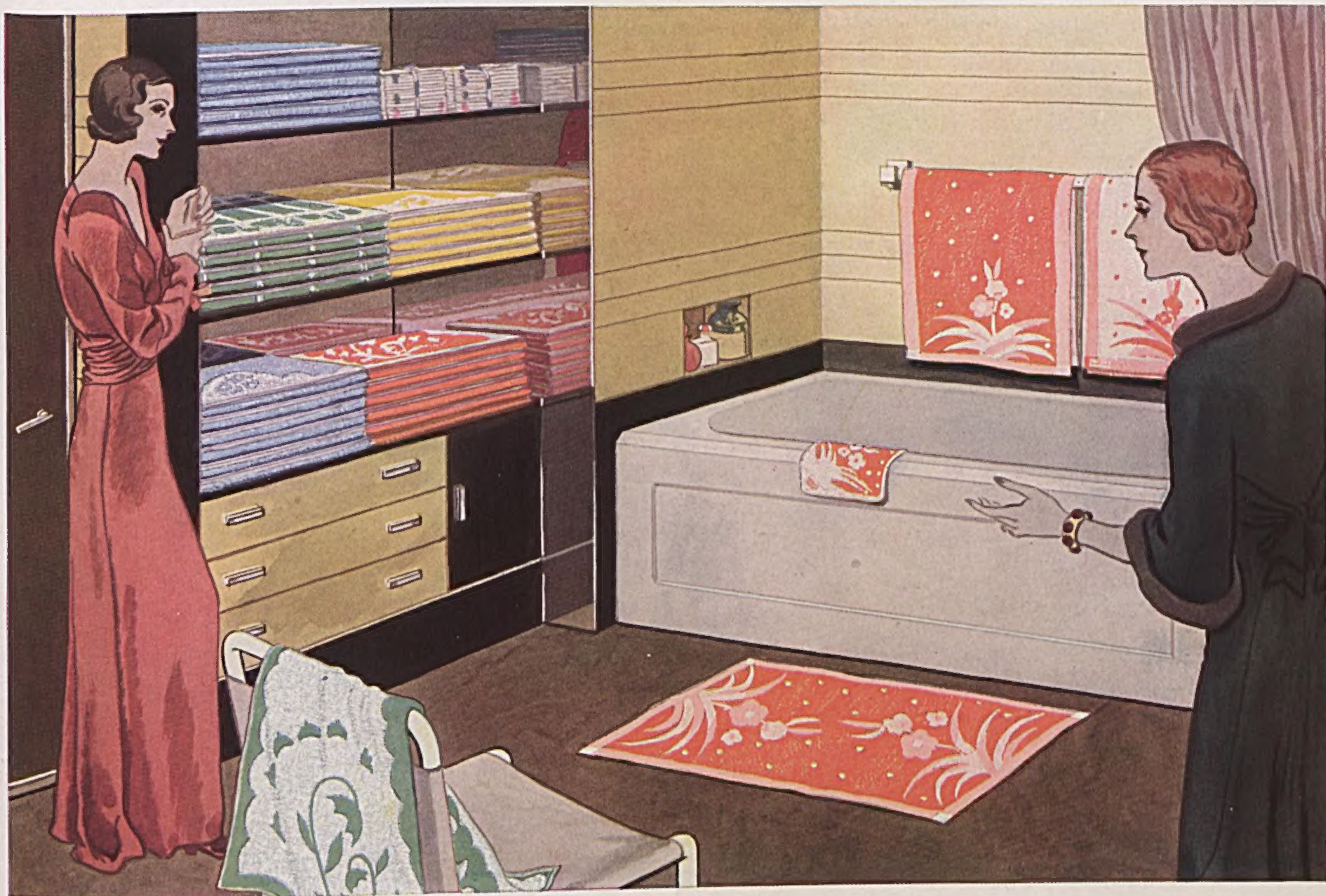
over effects or in neat edges and borders and bands. They'll be beautiful. They'll be helpful. Soft as suede, thirsty as sponge, fresh as sunrise—month after month. Their special quality is due to longer, finer cotton fiber and close, precise weave. All Cannon towels are fair but not frail.

Remember—a big garden like this costs but a few dollars. Prices of Cannon towels were always close—now they're closer than that. You can't imagine how much your towel dollar will do these days—whether you're getting small whites for the second maid or smart brights for the first person singular. So save your small change and have your roomful, *soon now*. . . . Cannon Mills, Inc., 70 Worth St., New York City.



MATCHED BATH SETS—two to five dollars. . . . New Cannon ensembles contain matching towels, wash cloths and bath mat—tied with ribbons and sealed in Cellophane. Prices for seven-piece sets in all-over designs range from \$2 to \$5. Extras may be bought separately, as low as 49c for bath towels. . . . (Other Cannon styles, to suit any taste—25c to \$2.50 each.)

THE WINNING COLORS—jade, maize, peach, orchid, blue—were chosen by a noted stylist to go with accepted bathroom tones. They harmonize each with each and blend into any good scheme.



C A N N O N T O W E L S

Radiant — at 39! Share her Complexion Secret

“I,
Im
39”
says Billie Burke



*How 9 out of 10
Screen Stars keep
youthful charm*

“I REALLY AM 39!” says Billie Burke. “And I don’t see why *any* woman should look her age.

“We on the stage, of course, *must* keep our youthful freshness. Youth always has irresistible attraction—it wins and holds the public as nothing else can.

“So one must be wise enough to keep this charm right through the years. To do this it is important above everything else to guard complexion beauty—keep one’s skin temptingly fresh and smooth.

“For years I have used Lux Toilet Soap regularly. It leaves my skin amazingly clear and soft.”

The lovely Billie Burke is only one of the countless successful actresses who have found in this fragrant white soap the perfect complexion care. In Hollywood actually 605 of the 613 important actresses use it regularly!



Glorious BILLIE BURKE, who endeared herself years ago in such hits as *Mind-the-Paint Girl*, added recently to her Broadway triumphs *The Truth Game*.

LUX Toilet Soap..10¢

